

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 59.—No. 6.

SATURDAY, FEBRUARY 5, 1881.

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5d. Stamped.

MR SIMS REEVES'S CONCERTS.

MR SIMS REEVES has the honour to announce that he will give a BALLAD CONCERT at ST JAMES'S HALL, on TUESDAY, February 8th, at Eight o'clock, at which he has secured the valuable services of Miss MINNIE HAUKE. Artists—Miss Minnie Hauke, Miss Helen D'Alton; Mr Sims Reeves, Mr Herbert Reeves, Mr Arthur Oswald. Instrumentalists—Mr Jacques Blumenthal, Mr Sydney Smith; the London Vocal Union (under the direction of Mr Frederic Walker). Conductor—Mr SIDNEY NAYLOR. Tickets, 10s. 6d., 7s. 6d., 3s., and 1s., at Austin's and usual Agents.

MISS MINNIE HAUKE will make her first appearance in London this Season and will sing at Mr Sims Reeves's Ballad Concert, St James's Hall, Tuesday, February 8th—a, "My Home in Cloudland," b, "Habanera" (Carmen), "The Echo Song" (Eckert), "Kathleen Mavourneen," and in the Duet with Mr Sims Reeves, "Tornami a dir" (Don Pasquale).

MR SIMS REEVES will sing, at his Ballad Concert, Tuesday, February 8th, Blumenthal's admired Song, "The Message" (accompanied by the Composer), "The Hunter's Song" (Mendelssohn), "The Stolen Kiss" (Beethoven), "Tom Bowling," and in the Duet with Miss Minnie Hauke, "Tornami a dir" (Don Pasquale).

MR HERBERT REEVES will sing, at Mr Sims Reeves's Ballad Concert, Tuesday, February 8th, at St James's Hall, Blumenthal's "Thinking of thee" (accompanied by the Composer), Tosti's "Vorrei morir," and Louisa Gray's "Evening Star."

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS.

LONDON BALLAD CONCERTS.—ST JAMES'S HALL, at Eight o'clock. Artists:—Miss Mary Davies and Miss Clara Samuelli, Mdme Patey and Mdme Antoinette Sterling; Mr Edward Lloyd and Mr Joseph Maas, Mr Santley, and Mr Maybrick. The South London Choral Association of 60 voices, under the direction of Mr L. C. Venables. Conductor—Mr SIDNEY NAYLOR. The programme will include the following OLD ENGLISH SONGS:—"The Well of St Keyne," "Bid me discourse," "Name the glad day," "Black-eyed Susan," "Sally in our alley," "On board the Valiant," "The Pilgrim of Love," "The Death of Nelson," "The Archers," "The Fair of Orders Grey," "The White Swallow," "Old Fowler," "Blow, blow thou winter wind"; also the following MODERN SONGS—"Twickenham Ferry" and "Kerry Dance" (Miss Mary Davies), "The Old Harpsichord" and "The Children of the City" (Mdme Patey), "Her King" (Mdme Antoinette Sterling), "Good Company" (Mr Edward Lloyd), "Smile, and bid me live" (Mr Maas), "The Old Log Cabin" (Mr Santley), "Stalls, 7s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Tickets to be had of Austin, St James's Hall; the usual Agents; and Boosey & Co., 295, Regent Street.

ST JAMES'S HALL.—GATHERING OF THE CLANS.

BURNS' BIRTHDAY COMMEMORATION CONCERT, Postponed from January 26th to SATURDAY NEXT, February 12th, at Eight o'clock. Artists:—Miss Agnes Ross, Miss Thorndike, Mdme Patey, Mr Sims Reeves, Mr F. Boyle, Mr Herbert Reeves, Mr Walter Clifford, and Mr Santley. Mr SIMS REEVES will sing in HOWARD GLOVER'S "TAM O' SHANTER," being the Last time he will sing in this celebrated Cantata. A Select Choir of One Hundred Voices. Harmonium—Mr Fountain Mein. Pianoforte—Mr H. Parker. Harp—Mr W. Putnam. Conductors—Mr SIDNEY NAYLOR, Mr H. PARKER, and Mr F. A. BRIDGE. Tickets, 7s. 6d., 3s., 2s., and 1s., at Austin's Office, St James's Hall, and usual Agents.

PHILHARMONIC SOCIETY.—Sixty-ninth Season.

Patroness—Her Majesty the QUEEN. Conductor—Mr W. G. CUSINS. SIX CONCERTS will be given on THURSDAY Evenings, Feb. 24, March 10, March 24, April 7, May 12, and May 26. During the season the following works will be added to the repertoire:—"The Romeo of Juliette" Orchestral and Choral Symphony of Berlioz (first time in its entirety since 1839), with an orchestra of 100 performers and 140 members of the Upper Choir of the South London Choral Association, under the direction of Mr L. C. Venables; "Autumn" Symphony (Raff); a new orchestral work by F. H. Cowen; MS. Pianoforte Concerto (Scharwenka); "Orchestral Suite in Canon form" (J. O. Grimm); Concerto Grosso, for strings (Handel); Overtures, *Waverley* (Berlioz), *Die Königin von Saba* (Goldmark), and *Spirid and Siemba* (Svendsen); and "Slavische Rhapsodie" (Dvorak), with selections from the works of the great masters. Engagements have already been accepted by Mmes Albani, Trebelli, and Patey, and Mdme Zare Thalberg; MM. Shakespeare, Herbert Reeves, F. King, and Mr Sims Reeves; Mdme Timanoff; Herr Scharwenka; Mr Eugene D'Albert and Herr Joachim. Negotiations are pending with Mdme Christine Nilsson, M. Antoine Rubinstein, and other artists of the highest rank. Subscriptions, £3 3s., £2 2s., and £1 1s., received by Messrs Stanley Lucas, Weber & Co., 54, New Bond Street, and the usual Agents. Subscribers will receive non-transferable tickets of admission to the second of the two rehearsals which will henceforth precede every concert. By order of the Directors,
HENRY HERSEE, Secretary.

HOLBORN TOWN HALL.—The next ORGAN RECITAL

will be given on TUESDAY Evening next, Feb. 8th. Vocalist—Miss ELLEN NEWTON. Organist—Mr JAMES LOARING, F.C.O. Admission, 3d. and 6d.; Reserved Seats, 1s. Doors open at 7.30. Commence at 8.

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"KILLARNEY."

MISS HELEN D'ALTON will sing BALFE's popular Song, "KILLARNEY," at Mr Sims Reeves's Concert, St James's Hall, Tuesday Next, February 8th.

MISS LILLIE ALBRECHT will play, at the New Town Hall, Kensington, on Tuesday Evening, the 22nd inst (under the direction of Mr Martin Skeffington, organist of St Barnabas, Kensington), works by Cerdilli, Chopin, and Jules de Sival.

"THE SEA KING."
MR LEWIS THOMAS will sing LOUIS DIEHL's new Song, "THE SEA KING," at the Athenaeum, on February 11th.

The Highest Honours, Paris,
1878.

The Cross of the Legion of
Honour.

Also the Gold Medal
(L'Académie Nationale), &c.

The Gold Medal and Diploma of
Honour, South Africa, 1877.

The Medal of Honour and Diploma
of Merit, Philadelphia, 1876.

The Grand Diploma of Honour,
Paris, 1874.

The Gold Medal, Paris, 1870.

Le Diplome de la Mention Extra-
ordinaire, Amsterdam, 1869.

La Medaille d'Honneur, Paris, 1867.
Prize Medal, London, 1862, &c.

SOSTENENTE PIANOS.

THE RING DES NIBELUNGEN.

HERR MAURICE STRAKOSCH

Has the Honour to announce that he has made Arrangements with
HERR ANGELO NEUMANN.

Of the Leipzig Opera-house, to direct the performance of

RICHARD WAGNER'S GREAT TETRALOGY
Of the "NIBELUNGEN," during the forthcoming Summer Season, in London.

Representations of the great FESTIVAL PLAY will occupy one Evening and three Afternoons, as follows:—

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The most eminent German Artists will take part in the performances, which will be under the immediate supervision of the

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Further particulars will be duly announced.

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Principal—Professor MACFARREN, Mus. D., Cantab.

EXAMINATIONS, independent of Academy teaching:—

1. METROPOLITAN.—Of Musical Artists and Teachers.—These will be held in London, in the month of January; the first in 1882. Each successful candidate will be created a Licentiate of the Royal Academy of Music, and will receive a diploma.
2. LOCAL.—Of Musical Students.—These will be held in any locality where Twelve candidates offer themselves, in the season of Lent, the first in 1881. Each successful candidate will receive a certificate.

Particulars may be obtained of the Secretary, and of the local examiners.

By order, JOHN GILL, Secretary.

Royal Academy of Music,
Tenterden Street, Hanover Square, W.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.

Founder and Director—Herr SCHUBERTH. Fifteenth Season, 1881.—Prospectuses will be issued February next. The Society's Concerts and Soirées afford excellent opportunities to rising Artists to make their *Début* in public. Full particulars on application to H. G. HOPPER, Hon. Sec., 244, Regent St., W.

NEW ORGAN, suitable for a Church, large Chamber, or
Concert-room.—Two complete manuals and pedals, 19 stops, 7 composition pedals, in handsome oak case, with decorated front pipes. This organ was built by GRAY & DAVISON, for the late Mr Knitz, and was not completed until after his decease. To be SOLD by AUCTION, at Messrs CHRISTIE, MANSON & WOODS, 8, King Street, St James's, on SATURDAY Next, February 12th, at one o'clock. On View four days previously.

ORGANIST and CHOIRMASTER—Leeds Parish Church.
This post will be vacant on 1st April next. Full Cathedral Service, daily Choral Evensong. Salary £200 a year. Applications should be sent in by Wednesday, the 16th inst. (not more than three), which should have reference to (1) personal character, (2) choir training, (3) efficiency as an organist. All communications to be addressed to J. S. NEWSTEAD, Esq., Red Hall, Leeds.

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"THE MARINER."
SIGNOR FOLI will sing LOUIS DIEHL's popular Song,
"THE MARINER," at Manchester, This Evening (Saturday), Feb. 5; and at Glasgow, Feb. 8.

"MARINELLA."
MISS CLARA SAMUELL will sing RANDEGGER's admired
Song, "MARINELLA," at Mr de Jong's Concert, at Manchester, This Day (Saturday), Feb. 5.

"THE BUILDING OF THE SHIP."—J. F. BARNETT'S
new Cantata, produced with triumphant success at the late Leeds Festival, will be shortly performed in Oxford, Brighton, Glasgow, Colchester, Yarmouth, Lowestoft, Hull, Halifax (twice), Burton-on-Trent, Ealing, Leicester, Weston-super-Mare, Birkenhead, Sheffield, North Shields, Cheltenham, Wallington, and London. Vocal Score, 6s. net; Chorus Parts, 1s. 6d. each net.—FATEY & WILLIS, 39, Great Marlborough Street, London, W.

NEW VOCAL DUET, BY REICHARDT.
"LONG AGO, LONG AGO." Two-part Song for Soprano and Mezzo-Soprano. Composed by ALEXANDER REICHARDT. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.
Messrs Duncan Davison & Co. have published, among many other things, a two-part song, "Long Ago," by Mr Alexander Reichardt, composer of "Thou art so near and yet so far." It is an unpretending but withal expressive piece that will touch a responsive chord in every heart.—Daily Telegraph.

Just Published.
"TIS ALL THAT I CAN SAY" ("I LOVE THEE, I LOVE THEE"), Song. Words by TOM HOOD. Music by HOPE TEMPLE. Song with distinguished success by Mr Isidore de Lara. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE MUSIC PUBLISHERS' & CONCERT ASSISTANTS'

PROVIDENT SOCIETY. Established 1861. President—ROBERT COCKS, Esq. Treasurer—ARTHUR CHAPPEL, Esq. Trustees—STANLEY LUCAS, Esq., AMBROSE AUSTIN, Esq., JOHN MILES, Esq. Medical Attendant—Dr REEVE, 46, Great Marlborough Street. Bankers—Union Bank of London.

The Committee of the Music Publishers' and Concert Assistants' Provident Society desire to call the attention of the Music Trade, and more especially the younger members who have lately entered it, to their Balance Sheet for the nineteenth year, and the great benefits to be derived from belonging to an institution founded for such excellent objects. Members can join on the first Monday in every month, from half-past seven to nine o'clock p.m., at the Committee Rooms, St James's Hall. Honorary Subscriptions are also respectfully solicited from heads of establishments.

Entrance-fee, 2s. 6d. Subscriptions—Under 25 years of age, 2s. per month; from 25 to 35 years of age, 2s. 6d. per month; from 35 to 45 years of age, 3s. per month, entitling the member to benefits in sickness as follows:—18s. a week during the first 26 weeks, 12s. a week during the second 26 weeks, and 6s. a week during the third 26 weeks, after which an allowance of 5s. per week as long as such illness shall continue. On the death of a member, his wife, children, or relatives receive the sum of £12; and on the death of a member's wife the husband receives £8. Honorary Members, 10s. 6d. per annum, and upwards.

WALTER J. BLOCKLEY, Secretary.

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For the Nineteenth Year, ending October 4th, 1880.

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1879.	Balance at Union Bank	£250 0 6	
	Do. in Treasurer's hands	20 0 2	
1880.	Honorary Subscriptions	35 9 0	
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Cr.		Messrs	
Sick Pay—Messrs		Bower	1 16 0
Sanderson	£0 18 0	Avory	0 18 0
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Smith	20 14 0	Tarren	6 18 0
Waters	1 10 0	Burkett	4 7 0
Priddle	3 0 0	Wolgensoth	9 15 0
Grant	16 13 0	Stafford	3 12 0
Gill	8 0 0	Phillimore	0 12 0
Wright	0 6 0		
		£163 16 0	

Representatives of Mrs King	8 0 0
Do. Mr John Wright	12 0 0
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Collector's Commission	1 15 5
Balance at Union Bank	287 12 4
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	£513 2 9

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	Nomination Fees	0 2 0
	Fines	0 10 0
		£47 2 1

Cr.	Surgeon's Salary	£20 0 6
	Secretary's Salary	16 13 8
	Committee	2 5 0
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Published This Day.

NEW SONG BY SIR JULIUS BENEDICT. NEVER, O LOVE, TILL FOR EVER.

Words by LOUISA GRAY.

Music by

SIR JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HER VOICE."

"HER VOICE." IGNAZ GIBSON'S popular Song (poetry by "A Soldier's Daughter"), sung by Mme EMERQUE, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

MACFARREN'S JOSEPH AT LEEDS.

(From the "Yorkshire Post and Leeds Intelligencer.")

Opinions differ very considerably respecting this elaborate work of the learned Cambridge professor and head of the Royal Academy of Music. For our own part, the oftener we hear *Joseph* the more pleasing it becomes. It is exactly one of those skilful and splendid compositions which is sure to improve upon acquaintance. The same composer's *St John the Baptist* may perhaps command our admiration to a greater extent; but the scholarship displayed in *Joseph* is perhaps equal to that which characterises the oratorio written for the Bristol Festival of 1873, and performed the following year at Leeds; and it is, we think, decidedly superior to that of *The Resurrection*, composed for the Birmingham Festival of 1876, notwithstanding the many beauties contained in the latter. Dr E. G. Monk, of York Minster—an old and very intimate friend of Mr Macfarren's—is responsible for the selection of the text for each of the above-mentioned works. There are three settings of the familiar Biblical story with which we are acquainted. That by Handel, entitled *Joseph and his Brethren*, which he wrote in 1743, and the author of the words—James Miller, of Wadham College, Oxford—dedicated to the Duke of Montague, was frequently performed during several years succeeding its composition, but is now scarcely ever heard of. Mehul's *Joseph*, a beautiful sacred drama, is exceedingly popular, and has been so ever since it first saw the light in 1795.* It was the culminating point of the refined Frenchman's career, and is remarkable alike for its great power, extreme simplicity, lofty grandeur, and dramatic truth. Macfarren's oratorio is the third and last *Joseph*, and to it we must now devote our attention. The two parts of which it consists are named *Canaan* and *Egypt* respectively. *Joseph* is one of the most eminent types of our blessed Saviour in Old Testament history, and the Cathedral organist of York never loses sight of this great fact. "Fear not," he is made to say—or rather sing—in one place, "God meant it unto good, to save much people alive." . . . With respect to the music Mr Macfarren is very exacting, neither vocalists nor instrumentalists being spared.

We can pay Mr Frederick King no greater compliment than by saying that, having heard Santley in the title rôle, this promising young singer assuredly did not in the slightest degree lower himself in our estimation; "If I forget thee, O Canaan," (Part I.) being specially commendable. Nor was this the only number in which he excelled, for he was equally good in "My spirit is sore moved" (Part II.). In short, Mr King has now become an established favourite in Leeds. We ought to apologise to Miss Anna Williams for not first mentioning her name, but that excellent artist will freely excuse us, since her part in the oratorio is scarcely of so much importance as that of Joseph. Miss Williams sang splendidly, the applause which greeted her at the close of her greatest effort—"I will open my mouth in a parable"—being something extraordinary. Perfectly at ease, whether in solo or duet, this accomplished singer added much to the general excellence of the performance. Miss Fanny Sellers, who took the part of Benjamin, by no means an easy one, was fairly successful, and even more than this can be said of Mrs Alfred Broughton, who surprised every one by the way in which she sang the contralto air, "Who ever perished being innocent?" Her warmest admirers must have been satisfied with the way in which it was received. We were agreeably surprised with Mr Blower. The style in which he sang the music of Jacob well-nigh astonished everybody—no one more than the conductor himself, Mr Broughton, who seemed greatly pleased with the promising young basso. Mr Frank Boyle, who appeared here for the first time, sang the tenor solos admirably. We should not be doing justice to our own townsmen were we not to mention that the semi-choruses allotted to the nine brethren were most effectively rendered by Messrs Nunns, Doyle, Auty, Peacock, Harrison, Thomas, Taylor, Scott, and Rawnsley, several of whom took part in the same at the Festival in 1877. The chorus was remarkably good, especially the trebles, who highly distinguished themselves in "Oh, praise our God," "Honour thy Father," "See, Pharaoh hath set Joseph" (one of the finest choruses ever penned by English musician), and the climax, "O give thanks." It is simply an impossibility, owing to the lateness of the hour at which the concert closed—to do justice to this great work of one of the most erudite of living musicians: but we cannot refrain from saying that the performance as a whole reflected infinite credit on the Philharmonic Society. Mr Broughton conducted admirably. Notwithstanding the numerous other attractions of a more exciting, though of a less refined and intellectual character, the attendance was large.—Jan. 12th.

* The late Mr Charles Horsley also composed an oratorio, entitled *Joseph*.

A REASONABLE PROTEST.

(To the Editor of the "Musical World.")

SIR,—Permit me to draw the attention of your readers to an injustice done me by the Brighton Aquarium company, viz: the withdrawal of my name from the list of artists engaged to sing at the forthcoming series of Saturday Afternoon Orchestral Concerts. My name, which has already appeared on the programmes and posters, has been pasted over without my knowledge or consent, and I am informed upon good authority that, rather than carry out the request of the Chairman and his colleagues to withdraw my name, Mr Watts immediately telegraphed his resignation. I therefore think it my duty to caution artists generally as to the want of courtesy on the part of the present Chairman and Directors, and the treatment they may expect at their hands. Yours obediently,
Feb. 1st, 1881. HERBERT E. THORNDIKE.

37, Elgin Road, St Peter's Park, W.

KATHLEEN'S WOOING.*

Now, Pheelan, lay aside your tricks, It's me ye would be chating. How could ye say ye stole my heart, Sure can't ye hear it bating. A truce to all your wheedling ways, Your winning, soft palaver Ye'd stale my heart, but keep your own, Ye arrant, sly deceiver.	Pat Meelan is a gintleman Of Nature's own uparin', And if he's axed me to the fair Why need ye now be carin'? My charming cousin, Kate Molloy, Will share the fun wi' Pheelan;— Sure ye needn't stare, for I'll be there Wi' Mr Patrick Meelan.
When sitting by the blarney stone, Ye vowed ye loved me dearly, But didn't I hear ye say ye loved My cousin as sincerely. Bedad! there's ne'er a fair colleen, Twixt here and far Killarney, Whose heart ye have not tried to win Wi' your confounded blarney.	Ye'll "thread upon his ould coat tail, His rarin' to discover;" Ah, Pheelan, have a care, my boy, For Pat's a jealous lover. "Ye'll rather die than give me up To Pat or any other;" Well, say you don't love cousin Kate, And that will end the bother.

O dear, O dear, I feel so queer,
Sure Love's a wicked fairy,
For when my heart says Pheelan's true
My head says quite contrary.
But, Pheelan, promise ye'll be true,
Your vow ye won't be brakin';
When next the head and heart fall out,
Heart's counsel I'll be takin'.

* Copyright.

WETSTAR.

JEHIN-PRUME.—Speaking of this young Belgian violinist, at present in America, the *Harford Evening Post* (U.S.) of the 3rd December says:

"M. Jehin-Prume is a violinist of extraordinary merit, in many respects the most distinguished who ever visited Hartford. He reminds us of Ole Bull, Wieniawski, Wilhelmj, and Remenyi, while possessing a special individuality of his own. He never has recourse to the artifices that degrade art, and to which some of his colleagues are apt to descend; on the contrary, he plays with a purity and breadth of style, a brilliancy and finish of execution, simply marvellous." (Poor Wieniawski! Poor Wilhelmj!—Dr Blüthgen.)

THIST.—As was to be expected, the concert given by Joseph Joachim filled almost completely the large room of the Casino. Joachim proved himself a genial artist, who, with his great mechanical mastery and his noble, soulful execution, serves only what is genuine and true in art, and despises all straining after false effect, and all mere flattering the sense of hearing. "He knows he is sovereign of his art, and can dispense with outward ostentation. The art, which a god gave him, has been the delight of his heart!" In his hand, the violin lives; it is the instrument of his heart. It is not for nothing, says Heine, that the violin rests so near the heart of the performer. "From his heart it derives directly its inspiration; the most delicate fluctuations of feeling owe to it their most appropriate expression." Such was the general effect produced by Joachim's playing, which will never be forgotten by those who heard it. Under these circumstances, why should we dwell on this or that detail!—Joachim's partner, Herr L. Hirschberg, of Berlin, showed himself to be a very meritorious pianist, both in the separate compositions he performed and also in his accompaniment of the violin-pieces.

THE POPULAR CONCERTS.

At the concert which took place on Monday evening a rare event happened, that is to say, a new work by an English composer was produced. With the phenomenon in question, let us couple another—the audience was uncommonly small. There may have been some sort of connection between the two, but we have not brought them together so much for the sake of suggesting this as in order to express regret that only a few amateurs were witnesses of an unquestionable success. Mr F. W. Davenport is a composer not generally known, yet within the limited area which his fame has conquered he is highly esteemed. Scholarly works from his pen have been heard at the Crystal Palace, and at orchestral concerts in St James's Hall and elsewhere, the result being to fix upon him the expectant regards of connoisseurs, who are assuredly not disappointed with the pianoforte trio, in B flat, just made known. The trio consists of three movements, of which the opening *allegro* deserves unqualified admiration on the triple score of perfect form, treatment clear to transparency, and the quality of sustained interest that, in such a piece, is compounded of many minor excellences. It may be objected, not without force, that the two principal subjects lack sufficient contrast, and that neither of them possesses the distinction which should always be somewhere present in the thematic material of a first *allegro*. Waiving these points as we may, since nobody who hears the movement will insist much upon them, nothing remains but provocation to praise. The *allegro* is conceived with the power and developed with the strength and delicacy of a master. Judging the *andante* (D minor) in its relation to the rest of the work, a want of homogeneity is felt. It suggests another mind, or, at any rate, the same mind in a mood quite opposed to that evidenced elsewhere. But, taken apart, the verdict upon it must be swayed by cordial recognition of much that is poetical in idea and powerful in expression. We are reminded of Schumann's intense subjectivity, and here and there occurs a reflection of that composer's half-sad, half-joyous, wholly beautiful manner when at his best. The finale, a *presto con spirito*, seems to us the weakest part of the work; but, as the reasons for this impression may disappear on further acquaintance, we refrain from advancing them. Enough for the moment that Mr Davenport has in this trio established his claim to a place among worthy composers of chamber music, and especially to the honour of another and a speedy hearing. Fortunate in his executants—Miss Krebs, Mdme Néruda, and Signor Piatti—Mr Davenport was not less so in the cordial reception of his music by an audience credited with more than ordinary discernment. A second novelty at this concert gave less satisfaction. Herr F. Willner's twenty-two variations, for piano and violoncello, on a sixteen-bar theme of Schubert's, managed to become wearisome long before they ended. Not even Miss Krebs and Signor Piatti playing their best could give the work beauty or interest, and when those excellent artists retired the house was too sensible of relief to think of calling them back—reprehensible forgetfulness, no doubt, but grievously provoked. Other features in the concert were Spohr's "solo" Quartet in A (Op. 93), throughout which Mdme Néruda played divinely, and Bach's *Prelude and Fugue à la Tarantelle*, wherein Miss Krebs again showed her exceptional mastery over the key-board. It was a pity that some present could not appreciate Bach, and clamoured for music better suited to their capacity. No less was it a pity that Miss Krebs played these week-knead amateurs a little piece, and ruined the effect previously made. The vocalist, Mr Harper Kearton, sang "Dalla sua pace" and "Love sounds the alarm" very acceptably.—D. T.

"STORY OF GREEK PHILOSOPHY."—We have not read for some time so agreeably written a work on a grave subject as Mr Leigh's *Story of Greek Philosophy*. The author's design is to entice the reader to the study of philosophy by presenting a series of connected *tableaux* of the critical incidents in Man's attempt to grapple with the great problems of all time. The present volume (a first instalment) deals with the story of philosophy to the birth of Christ; and we are sure that no better book could be put into the hands of a novice than this moderate-sized volume, which, without any pretence of learning, gives in a small compass and in well-chosen language the quintessence of the classic efforts at unravelling the mysteries of the universe. We do not know which portion of the work to select for special praise, but we would call attention to the excellent account of the life and death of Socrates. The philosophical character of Plato is also well sketched.—*Westminster Review*.

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the music performed at the fortnightly meeting of professors and students, on Saturday, Jan. 29:—

Six Pieces, composed as a Christmas present to his young friends, Op. 72, pianoforte (Mendelssohn)—Mr Septimus Webbe, pupil of Mr Westlake; Air, "But the Lord is mindful," *St Paul* (Mendelssohn)—(accompanist, Miss Blanche Cornish)—Miss Caroline Parker, pupil of Mr Goldberg; Sonata, in E flat, Op. 81, pianoforte (Beethoven)—Mr Foulston, pupil of Mr Walter Macfarren; Aria, "In questo semplace," *Belley* (Donizetti)—(accompanist, Mr C. T. Corke)—Miss Effie Clements, pupil of Mr Fiori; Choral, with Variations, in E flat, organ (Henry Smart)—Miss Hogg,* pupil of Mr Rose; Romance, in A (MS.), violoncello and pianoforte (George John Bennett, Balfé scholar)—Mr W. C. Hann and Mr G. J. Bennett,* pupils of Professor Macfarren, Mr Piatti, and Mr Walter Fitton; Canonet, "My Mother bids me bind my hair" (Haydn)—(accompanist, Mr Livesay Carrott)—Miss G. Booth, pupil of Mr Fiori; Sonata, in E, Op. 109, pianoforte (Beethoven)—Miss Isaacson, pupil of Mr Wingham; Recitativo ed Aria, "Che farò," *Orfeo* (Gluck)—(accompanist, Miss Foscett)—Miss Cross, pupil of Mr Shakespeare; Fantasia and Fugue, in C minor, organ (Bach)—Mr C. T. Corke,* pupil of Dr Steggall; Andante, in G, from Concerto, No. 2, violin (De Beriot)—(accompanist, Miss Maud Willett)—Miss Kathleen Watts, pupil of Mr Sainton; Recitativo ed Aria, "Lascia ch'io pianga," *Rinaldo* (Handel)—(accompanist, Miss Amy Hare)—Miss Reynolds, pupil of Mr Cummings; Selection, from "Douze Etudes Mélodiques et Brillantes," Op. 23, pianoforte (Frederick Bowen Jewson)—Miss Sullivan, pupil of Mr F. B. Jewson; Song, "Cambrian War Song" (Brinley Richards)—(accompanist, Mr Livesay Carrott)—Mr Bantock Pierpoint, pupil of Mr F. R. Cox; Am Brunnen and Im Rittensaal, from "Lebensbilder," Op. 60, Book 1, for two performers on the pianoforte (Adolf Jensen)—Miss Lilian Munster and Miss Ethel Munster, pupils of Sir Julius Benedict and Mr H. R. Evers.

MRS L. CLINT MILES, pianist and composer, who, during her student days at the Academy, was a favourite pupil of Cipriani Potter's, announces an evening concert at the Athenæum, Camden Road, on the 11th inst., on which occasion she will be assisted by Mdmes Thaddeus Wells and Van Noorden, Messrs Louis Diehl, Lewis Thomas, and other artists.

MR KUHE'S FESTIVAL.—Mr Kuhe's eleventh Annual Musical Festival, at Brighton, held, as usual, in the Dome of the Royal Pavilion, begins on the 15th inst. and promises a large variety of attractions, which, as Mr Kuhe is in the habit of fulfilling his pledges, will doubtless all be forthcoming. There are to be three evening and two morning concerts during the week. The programme of Tuesday evening consists entirely of sacred music, commencing with Mr Arthur Sullivan's *Martyr of Antioch*, under the personal direction of the composer, and including a selection from Handel, Beethoven, Gounod, &c., in which Mr Kuhe's own "Festival Choir" take part. For Wednesday morning a "classical concert" is announced, the programme comprising overtures by Beethoven and Wagner, a symphony by Mendelssohn, a violin concerto by Spohr (Mr Carrodus), and a new *Concertstück* for pianoforte with orchestra, composed expressly for the festival (and for the clever Miss Kuhe, who is to play it) by Mr Walter Macfarren. Mr August Manns, of the Crystal Palace, has undertaken to conduct the whole of these, with the exception of the *Concertstück*, to which the author himself will attend. There are to be two oratorios—Sir Michael Costa's *Eli* on Thursday evening, and Mendelssohn's *Elijah* on Saturday morning; Mr Kuhe directs both. For Friday evening a "Popular Concert" is advertised, with Mr F. H. Cowen's fanciful orchestral *suite*, entitled *The Language of Flowers*, and Mozart's *Musikalischer Spaas*, "The Village Musicians," which created such merriment last summer at Messrs Gatti's Covent Garden Concerts, as special features. The rest of the programme for the greater part answers to the epithet "popular," in the literal sense most widely accepted. Mr Kuhe has engaged a host of solo singers, all more or less favourably known, together with an efficient orchestra of some fifty practised players, chiefly from the capital, to Mr Carrodus being assigned the post of leading violin.—*Graphic*.

* With whom this subject is a second study.

JOACHIM AT KÖNIGSBERG.

After a lapse of five years, Professor Joseph Joachim, the most classical of all German violin-virtuosos, has delighted our town by a visit. His concert, given in the Apollo Rooms, with the co-operation of Herr Ludwig Hirschberg, pianist, of Berlin, proved that the number of those who admire and appreciate the great artist had suffered no diminution. The place was completely filled by an audience who listened with genuine reverence till the very last stroke of his bow, and, after every piece, broke out, as a matter of course, into enthusiastic applause. The artist is naturally the same as ever, and yet he always touches us afresh by the nobleness and beauty of his tone, which is divested of everything material, and, with wonderful purity, serves only ideal ends, without ever making the slightest concession to merely outward-working sensuousness, to absolute virtuosity. Eminent technical skill, brought to the highest pitch of perfection, appears in Joachim's case simply as a means to lofty artistic objects, and he gives us only just as much of it as suffices for the music to be interpreted. Anything like showing-off with superfluous virtuosity is foreign to his nature, just as his playing is free from all excess of pathetic or sentimental expression. There is nothing affected or morbidly turgid, nothing forced, and speculating upon the wonder of the masses. The tone beams forth in full and vigorous healthfulness; now flashing energetically and brilliantly upwards, now moving us by its profound soulfulness, by the sweetest and most melting melody, without, however, falling into sickly effeminacy. So much has been written about Joachim, here and elsewhere, that it is scarcely possible to say anything new with respect to him. He is and always has been the most eminent of German violinists, and, as regards the classical school, stands without a rival.

We have just had the opportunity of again admiring how he justifies such an estimate by the selection of his programme and the exquisitely perfect manner in which that programme was carried out. It is rarely that a violinist has either the courage or the inclination to offer a many-headed public, of various degrees of musical culture, two sonatas, comprising several movements in a very serious style; this, however, is what Joachim did on the present occasion with works of Schumann and Brahms. Yet there were probably few among the audience for whom the two sonatas were not the brightest gems in the programme, thanks to their inherent wealth of thought and the multifarious beauties Joachim's bow drew from them. Schumann's A minor sonata was naturally more generally intelligible than Brahms' profound and intensely thoughtful G major sonata, though the latter pays far less tribute than other works from his pen in the way of chamber music to the strange polyphony which is peculiar to this original writer and so perilous to clearness. The work contains most striking beauties, and passages of deep intensity, in which, to our mind, the pianist, Herr Hirschberg, might have taken a more independent part. He carried the virtue of discretion, as regards Herr Joachim, too far, and assumed too much the position of a mere accompanist, even when the piano should have been distinctly prominent. In Schumann's sonata he was more vigorous and vivid, playing with great intelligence and with mechanical skill which certainly need not fear criticism. This was most forcibly exhibited at a later period, in the solos from Schumann's well-known "Carneval," which Herr Hirschberg rendered intelligently and characteristically. He has made very great progress since his last visit.

In J. S. Bach's sunny and bright E major *Suite*, of three movements, Herr Joachim's perfect mastery produced an overpowering impression. The lightness and grace of his play were as marvellous as his unflinching certainty and his correctness in the passages with double stopping. This most enjoyable concert was brought to a brilliant close by some charming little things, mere trifles as regards magnitude, but important as *media* for virtuosity. Herr Joachim followed up a tender "Barcarolle" of Spohr's with Leclair's "Sarabande und Tambourin." The sparkling strains of the latter, thus rendered, were absolutely enchanting. A brief and piquant "Caprice," by

Paganini, was something unusual in one of Joachim's programmes; but it afforded the great German artist another opportunity for showing of what he is capable. The "Ungarische Tänze" of Brahms and Joachim proved an electrifying climax. In addition to the two Dances contained in the programme, Joachim made the insatiable public a present of another. These pieces belong, by the way, to a third *Suite*. Whether they are as genial and sparkling as their precursors we will not here attempt to decide. That Joachim achieved a triumph with them, however, is indisputable. In taking leave of the great artist, we trust we shall very soon see him again.—*Königsberger Zeitung*.

THE 143rd Anniversary Festival of the Royal Society of Musicians will be held this year at St James's Hall, the Duke of Connaught and Strathearn presiding. Prince Leopold has also signified his intention to be present, with many noblemen and gentlemen interested in the welfare of the musical profession. The following eminent artists will take part in the musical arrangements:—Mmes Leonora Braham, Mary Cummings, and Mr Burgon (vocalists); Lady Benedict (pianoforte); Mr J. T. Carrodus (violin). The South London Choral Association, under the direction of Mr L. C. Venables, and the Band of the Grenadier Guards, under that of Mr D. Godfrey (by permission of Colonel Clive), will also assist. Master J. Carrodus and Mr Fountain Meen will be the pianoforte accompanists. The entrance for the general company will be in Regent Street; the dinner to take place at seven o'clock precisely.

FRANKFORT-ON-THE-MAINE.—The programme of the Seventh Museum's Concert was as follows:—

Symphony, No. 4, in A major (Mendelssohn); Air, "Ocean, Du Ungeheuer"—Fräulein Therese Maltén, of the Royal Opera, Dresden; Concerto, for pianoforte, in D (Mozart)—Capellmeister M. Wallenstein; *Slavic Rhapsodie*, first time (Anton Dvorak); *Lieder*—Fräulein Maltén; Overture to *Oberon* (Weber).

The air, "Ocean, thou mighty monster," is not suited to the concert-room. Miss Maltén, however, deserves much praise; her voice is fresh and powerful, and she commands the high notes with ease. The general desire was to hear her sing this fine air on the stage. In the *Lieder* she won great applause, answering the unanimous call for an "encore." M. Wallenstein, an excellent player and a legitimate interpreter of Mozart's music, was warmly applauded. The *Slavic Rhapsodie* did not please; it is too poor in invention for a full orchestra. (Is it?—Dr Blügg.) The work besides raises the "suspicion" of a slight "emprunt" of Liszt. (Does it? Poor Dvorak!—Dr Blügg.) The execution of the orchestral pieces thoroughly satisfied the audience, among whom were Clara Schumann, Raff, Stockhausen, Dessof, and Geltermann. On Tuesday, Maurice Strakosch had arranged in the New Operahouse a concert, with the purpose of introducing Emma Thursby. The young lady was very kindly received and admired for the easy rendering of the grand air from *Le Nozze*. She next sang three *Lieder* in German, of which Taubert and Lassen's ("A Dream") were the most successful, and won the hearts of all present. In the final air from *L'Etoile du Nord* she showed to all intents and purposes not only the power, but also the charm and culture of her voice. Mr Fischhoff, pianist of the *tournee*, played Chopin, Liszt, and Saint-Saëns, sharing with Miss Thursby the honours of the evening. Mr Candidus sang with genuine expression a concert air by Handel. At the Opera, Fräulein Sleszky, from Munich (and Bayreuth), appeared as Maffeo Orsini (*Lucrezia*), Fides, and Ortrud. Mdmé Wilt has gone to Pesth, and Mdmé Moran-Olden for a three weeks' engagement to Vienna, with a view to a permanent engagement at the Imperial Court Opera. The Alderman and the Doctor take your hint, and follow their pedestrian tour in search of Bayreuth and *Parsifal*. They have studied the map carefully; they will hire a sledge as far as Rumpenheim, the tusculum of their Highnesses of Hesse, where annually members of the Royal Houses of Great Britain, Denmark, and Greece assemble. Passing Philippsruhe, an enormous *château* re-built and re-decorated by H.R.H. the Landgrave of Hesse, the first stage of the journey, Hanau is reached. Near Hanau the last battle was fought by Napoleon on his retreat from Russia; the town, besides, is celebrated for the production of cheap jewellery, tapestry, and carrots. (Alderman Doublebody and Dr Cheese have left Frankfurt, bag and baggage, as they hear that *Parsifal* is to be given a year sooner than they expected.)

Hotel de Russie, Jan. 26.

MR A. J. HIPKINS ON THE PIANOFORTE.

(From "Boccherini," Dec. 24, 1880, Florence.)

The twelfth part of Grove's interesting work has appeared (*Dictionary of Music and Musicians*) in which, among divers notices of Palestrina, Pasquini, Pergolesi, &c., our attention has been arrested by the article ("Pianoforte") written by the distinguished musicographer, Mr A. J. Hipkins. In this article he has concisely and clearly unfolded the entire history of the pianoforte from Cristofori to Steinway, giving detailed notices of all, and accompanied with diagrams. Nothing is neglected. Mr Hipkins begins his article with the curious notice by Count Valdrighi of Modena, in which we are threatened with the supposition that the pianoforte has existed from 1598, through some papers having been found in which an instrument is named "piano e forte," without, however, describing what kind of instrument it was. Step by step Cristofori, Marius, Schroeter, and Silbermann are brought into daylight with dates and anecdotes of their time, and so on, to complete notices of the various inventions and improvements extending to our own epoch. After reading so well written an article we offer our congratulations to the author. But what has interested us above all is the important historical notice, hitherto unknown to us, that the famous Silbermann pianoforte played upon, in 1747, by J. S. Bach, considered to be the earliest known in Germany, and preserved at the palace of Potsdam, in the music-room of Frederick the Great of Prussia, from a recent examination made and drawing sent by the eminent pianoforte maker, Herr Bechstein, of Berlin, proves to be the very counterpart of the Cristoforis in Florence of 1720, owned by Signora Martelli, and 1726, owned by Professor A. Kraus. Silbermann had made, in 1726, at first on a modification of Schroeter's idea, two pianos that were found by the same Bach too difficult to play upon, which so much discouraged him that he remained for some time without making others. The pianoforte of which we have spoken bears no date or maker's name, and it is upon tradition only that we rely for its being of Silbermann's make. As above said, it is upon the exact system of Cristofori. We who have always sustained the primacy of Cristofori's invention, are glad to add this palm to his crown, and we thank Mr Hipkins in our own name and in that of Italy, for having furnished us with the knowledge of it.

FRANKFURT-ON-THE-MAINE.—From the official report, we learn that Humperdink, Paul Umlauf, and Alexander Adam, exhibitors of the Mozart Institute, are realising the hopes entertained. On the 30th September, 1880, the capital of the Institute was 153,493.26 marks, showing an increase of 4,340.51 marks since the previous year. The concert given by the Liederkranz on the 3rd November brought in a clear profit of 818.76 marks. There was a legacy of 514.29 marks, and 134 marks were received as presents from three severally munificent donors.

PHILHARMONIC SOCIETY.—Now that all official matters are arranged, the list of directors completed, and Mr W. G. Cusins established in his position as sole conductor, the Philharmonic Society, intent upon improvement, is anxious to make its sixtieth season as attractive as possible. There are to be two rehearsals in lieu of the old traditional one, and to the second of these subscribers will be admitted. The number of concerts will be six, and the orchestra consist of eighty performers. Several new works of interest are promised, not the least interesting being a "Sinfonietta," so called, composed expressly for the Society by Mr F. H. Cowen—the only English musician, by the way, whose aid has been invited, which is a mistake. The resolution, too, that no work by any of the seven directors *pro tem*, shall be performed at any of the six concerts is also, in our opinion, a mistake, though, no doubt, it has been framed on specious grounds. Berlioz is to play a conspicuous part in the general arrangements, inasmuch as not only his great—some insist his greatest—work, *Romeo et Juliette*, but his early overture, *Waverley* (of which Schumann speaks so encouragingly), is to be produced. Without, however, entering into further particulars, it is evident that the Society is bestirring itself. Let us hope that this may be to good purpose—for the benefit of art and the credit of an ancient and honourable institution which has done no little for music in its time.—*Graphic*.

MONTE CARLO.

(From a Correspondent.)

Don't let envy's serpent tooth disturb your digestion at the words "Monte Carlo." This earthly paradise is in a most disagreeable and unpropitious mood. Rain perpetual, wind, snow, and hail, have visited us unceasingly for the last month. The neighbouring mountains are covered with snow. There has been no decent weather as every day was visited by a cold cutting wind. Both here and at Nice everyone seems afflicted with a cold which it is impossible to get rid of. Were it not for the Casino, with its variety of distractions to pass away the time, I believe everyone would rush back home; but the fascination of so many amusements to pass away the dull days would keep anyone here. There are always two very large saloons for play, but another has been added of truly regal proportions. Some of the paintings adorning the panels are exquisite. But one is a sight! It represents a young lady in a grey riding habit and hat of the same hue, going to mount a chestnut coloured animal, meant, I am told, to represent a horse, which is surely a mistake. I should take it for a "What is It," descendant of the "mystic animal" Barnum used to exhibit in bygone years. If the artist really means it for a horse, he should, in fairness to the public, label it as such. There is surely enough gambling going on in the room, without provoking wagers, as to what the picture is really intended for. The young Amazon if she rode that or any other animal *en cavalier*, might combine the exercise of walking and riding without getting off.

Adelina Patti made her *début* to an enthusiastic audience last Saturday in the *Traviata*. All the notabilities of Nice attended; the tickets were sold out a week beforehand, although they went at 40 francs each. Patti was in splendid voice. An immense *parterre* of violets was brought on to the stage, and innumerable bouquets. It was a complete triumph for the great *prima donna*. Nicolini astonished his audience by his impassioned singing as Alfredo. Adelina is indignant at the treatment she has received at the hands of her architect and builder at Crag y nos Castle. Had it been any other countrymen she would not have felt it, but, as she exclaimed—"English people, with whom I have lived 20 years, looking upon England as my home, it cut me to the heart, and I can no longer live amongst them." So, because two undertakers have been exorbitant and used sharp practice on our favourite, we are soon to lose her. I shall take care not to employ those gentlemen when I build a castle. Patti is engaged for a series of concerts in America, and as she has more than two million francs put by, and will soon earn another two million, she will leave us and settle in some country where sharp architects and builders exist not.*

Among the notabilities here, the composer of *Pinafore* came on from Nice to have a quiet little turn at the green table. I heard him say to a lady—"Do you know that if I play gold it never brings me luck, so I always play with paper." "Yes"—replied the lady with a laugh—"but as your paper always turns to gold, it is not of any consequence." Our Arthur blushed like a girl; for he is the most modest of men. Foli is working hard at the green table, but at present has gained nothing but losses. Ciampi is moaning at his want of good fortune. Sabatier, Tagliafico, Vasselli, and Ragner, are engaged at the Opera. Mdle Chiomi is very regular in her attendance at "trente et quarante," and seems to enjoy it vastly. *Au revoir*.

Monte Carlo, Jan. 24.

A WANDERING MINSTREL.

STOCKHOLM.—The committee appointed some time since to take into consideration the financial position of the Theatres Royal, propose that the "Dramatic Theatre" shall be sold, and for the future both drama and opera be given at the "Stora Teatern." They further recommend that the stage and green-room shall be enlarged, and a saloon provided for the public. The cost is estimated at some 500,000 crowns. (Let Christine Nilsson sing and Cowen's last symphony be played, and everything will be right.—*Dr Blügger*.)

TURIN.—The receipts at the Regio on the 4th and 5th night of Ambroise Thomas's *Hamlet* were 11,000 and 12,000 francs, respectively, and all the places were taken for the 6th night. The manager is, consequently, negotiating with Mdle Bianca Donadio, Mdme Mei, and M. Manoury, for a second series of performances.

* Point out that country. I will there take up my abode, and build castles—in the air.—*DR BLIDGE*.

A VIENNESE CRITIC ON LONDON MUSIC.

In a recent number of the *Fremdenblatt*, the London correspondent of that journal writes as follows:

"A few statistical data will afford you some idea of the way in which music has spread in London and England generally. Unfortunately, we do not possess authentic returns of a similar nature concerning musical matters in Germany and other countries, so that a comparison between them and England is impossible. From the annexed figures, however, England is probably entitled to rank first or stands, at least, on the same level as Germany. In London alone there are 800 music-publishers and dealers in musical instruments. The number of teachers of music is over 3,000; of 6,000 persons more some are performers and virtuosos; and others engaged at music-publishers. It has been impossible to ascertain how many clerks, workmen, &c., are employed in the manufacture of pianos and other instruments, but they are not included among the foregoing.—In London alone, we learn from the returns that, during the year 1880, 1,300 public concerts were given, and this probably is below the truth. During the season, there are from 12 to 15 concerts advertised in the papers every day, for weeks together. In the two large Operahouses alone there were about 200 Italian and 50 English operatic performances. In London there are 70, and in the country about 300 amateur choral or instrumental associations. The number of pieces of music published in England during 1880 was 2,800. If only 200 copies were struck off each, the total would be half a million! In this calculation we must not, however, forget the fact that England supplies most of the music for India, Australia, and the other colonies. With regard to the compositions themselves, the following operatic novelties were produced in England in 1880: *Der Widerspänstigen-tigen Zähmung*, Götz; *Mefistofele*, Boito; *Susanna*, Paladilhe; and *Maria di Gand*, Mattei. The following were the instrumental novelties introduced at the Crystal Palace Concerts: Joachim's "Thema und Variationen"; the second series of Dvorak's "Slavische Tänze"; Raff's symphony, *Sommerzeit*; G. Bizet's *Roma*; and Hiller's *Soldatenleben*. Among the works performed at other concerts, the following may be more particularly mentioned: First Symphony in F, Rubinstein; *Romeo und Julie*, Svendsen; Pianoforte Quartet, Op. 6, Götz; "Deutsche Reigen," Kiel; Hunnenschlacht," Franz Liszt; and, lastly, *L'Enfance du Christ*, Hector Berlioz. The new pieces produced on the stage were 7 buffo operas, 58 dramas, and 32 comedies and farces."

[Bravo my *Fremdenblatt*! You seem to know more, or rather less, about it than we do.—Dr. Blinge.]

The death, at Glasgow, of Mr F. C. Cooper, one of our most eminent violinists, is announced. An attack of acute bronchitis carried him off in three days.

The death of M. Marlois, the well-known Belgian pianist and composer, for some years resident, and very popular, among us, is also of recent occurrence.

Lastly, the death of the Chevalier Lemmens, the eminent organist, musician and professor at the Brusse's Conservatoire, occurred at his own residence, near Malines, on Jan. 30. It is almost superfluous to add that M. Lemmens was the husband of our gifted and popular soprano, Mme Sherrington, who by her own distinguished talent added to the lustre of his name.

BERLIN.—Auber's *Premier Jour de Bonheur* has been brought out very creditably at the Friedrich-Wilhelmstädtisches Theater, and is drawing good houses.—Anton Rubinstein gave a concert the other day in the Concerthaus. One great attraction was the performance by himself and Mme Annette Essipoff—who had come expressly from Vienna—of Nos. 1, 3, 5, 7, 11, and 12 from his *Bal Costume*.—Mlle von Bulow, Wagner's eldest step-daughter, is on a visit to the Count and Countess von Schleinitz.

HAMBURG.—A morning concert, in which Anton Rubinstein took part, previously to leaving for Spain, was given on the 23rd ult., in the Stadttheater. Every place was occupied, even the orchestra being given up to the public, and the band located on the stage.—Pollini, the manager, has declined 15,000 florins offered him by the Imperial Operahouse, Vienna, to allow Herr Winkelmann, the tenor, to terminate his engagement at the Stadttheater next autumn.

ST PETERSBURGH.

(From a Correspondent.)

The musical account for the past year shows a satisfactory balance. Particular attention has been devoted to Chamber Music, even Korsakow and Borodine, hostile as they generally are to classical form, following the example set by their brothers in art. In addition to works by Rubinstein and Tschaiakowsky, the most remarkable productions in this style were a Sestet and a Quartet, for Stringed Instruments, by Davidoff. The most prominent names in connection with instrumental music were those of Rubinstein and Tschaiakowsky. Each of these masters gave a concert at which the programme was restricted to his own works. In Rubinstein's case, the novelty was the Symphony in G minor. Tschaiakowsky offered his patrons, among other things, a "Suite for Orchestra" and scenes from the opera of *Eugen Onegin*, the latter performed by pupils of the Moscow Conservatory. Ere long, his newest work, "Capriccio Italien," will be heard at the concert of the Musical Society, while, according to report, his opera, *Jeanne d'Arc*, will be represented for the first time at Napravnik's benefit. Of the Musico-dramatic works brought out during the last twelvemonth, the most successful was Anton Rubinstein's *Kalaschnikoff*. Unfortunately, it had to be withdrawn, for political reasons, after only two performances. Rimsky-Korsakoff produced *A Night in May*, and Kühner, *Tarass Boulba*, neither of which appears destined long to hold possession of the boards. A fourth opera by a native composer was Solowiew's *Wakul, the Smith*, enacted by amateurs, and not likely to find its way into the bills of a regular company. The Conservatory has to regret the departure of Leschetizky and the death of Mme Nissen-Saloman. The professorship of singing is still vacant, but Louis Brassin has been the first Professor of the Pianoforte for two years. Davidoff is director of the institution. Last winter, fragments from Glinka's *Life for the Czar* were given by the Italian company, who will probably repeat the experiment this winter. *Lohengrin* and *Die Königin von Saba*, as performed by them, were highly successful. For some time, Mme Sembrich has been a strong attraction. Masini, also, and Cotogni, are great favourites.

BROMPTON HOSPITAL FOR CONSUMPTION.—It may not be uninteresting for our readers to know that at this admirable institution entertainments are provided for the recreation of the patients once every fortnight before, and once every week after, Christmas, during the winter months. No entertainment appears to be so warmly appreciated as music; the patients always appearing to be very much better on the following day. Miss Emma Barnett, the celebrated young pianist, who has often delighted the inmates of the hospital at these concerts, was invited to provide the programme for Tuesday evening, the 4th inst., the concert to be held under her direction. She accordingly enlisted several well-known artists, who generously gave their assistance. There was a large number of visitors and patrons of the hospital, besides many of its officers. The programme was a genuine success. At the end of the concert the Rev. Mr Owen, chaplain to the hospital, in a short address to visitors and patients, warmly thanked the artists for their kind services, and paid a marked compliment to Miss Emma Barnett, both for the entertainment she had provided and for her fine pianoforte playing.

SALE OF COPYRIGHTS.—The sale by auction, by Messrs Puttick and Simpson, of the residue of the stock of music-plates and copyrights of Mr Lamborn Cock took place on Jan. 26. The following are the principal results:—The set of Modern Four-part Songs, £264 12s. (Ashdown and Parry); Pinsuti's "Minster Windows," £81 (J. Wood); Miss Lindsay's "Songs for Children," £34 (J. Wood); Pinsuti's "Sweet is the Wandering Breeze," £17 10s. (J. Wood); Bach's Preludes and Fugues, edited by Bennett, £41 6s. (Ashdown and Parry); Macfarren's "Fête d'Iliver," £18 12s.; Macfarren's "Golden Slumbers," £15 (B. Williams); Gavotte in D, £14 14s. (J. Wood); Westlake's *Lyra Studentium*, £88 5s. 6d. (Ashdown and Parry); Bennett's Symphony in G minor, £44 2s. (J. Wood); Overture, *Paradise and the Peri*, £32 (Augener); Benedict's *Undine*, £151 9s. (Cramer); Cusins' "Royal Wedding Serenata," £40 10s. (Cusins); *Gideon*, by the same composer, £8 6 12s. 6d. (Cusins); Master's "Rose of Saleney," £31 4s. (Cramer); Smart's "Fishermidens," £110 6s. (Ashdown and Parry); Bennett's "Remember now," £35 17s. 6d. (J. Cock); Bennett's "Now, my God, let I beseech Thee," £26 13s. (Ditto). The total realised over £2,000.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,

TWENTY-THIRD SEASON, 1880-81.

DIRECTOR—MR S. ARTHUR CHAPPELL.

TWENTY-THIRD CONCERT OF THE SEASON,

MONDAY, FEBRUARY 7, 1881,

At Eight o'clock precisely.

Programme.

PART I.—Quartet, in E minor, for two violins, viola, and violoncello (Verdi)—Mme Norman-Néruda, MM. L. Ries, Straus, and Piatti; Songs, "Zwei Leichen" (Chopin) and "Häideröschchen" (Schubert)—Mlle Friedländer; Barcarolle, in F sharp major, Op. 60, for pianoforte alone (Chopin)—Herr Ignaz Brüll.

PART II.—Sarabande and Tambourin, for violin, with pianoforte accompaniment (Leclair)—Mme Norman-Néruda; Songs, "Das zerbrochene Ringlein" and "Volkslied" (Brüll)—Mlle Friedländer; Trio, in E flat, Op. 14, for pianoforte, violin, and violoncello—first time (Brüll)—Herr Ignaz Brüll, Mme Norman-Néruda, and Signor Piatti. Conductor—Mr ZERBINI.

ELEVENTH AFTERNOON CONCERT,

SATURDAY, FEBRUARY 5, 1881,

At Three o'clock precisely.

Programme.

Quintet, in A major, for two violins, two violas, and violoncello (Mendelssohn)—Mme Norman-Néruda, MM. L. Ries, Straus, Zerbini, and Piatti; Songs, "Der Leiermann" (Schubert) and "Schlaf' ein, holdes Kind" (Wagner)—Mme Antoinette Sterling; Studies, in C minor, E major, Op. 10, and A minor, Op. 25, for pianoforte alone (Chopin)—Herr Ignaz Brüll; Song, "The better land" (Coven)—Mme Antoinette Sterling; Suite, in E major, Op. 11, for pianoforte and violin (Goldmark)—Herr Ignaz Brüll and Mme Norman-Néruda. Accompanist—Mr ZERBINI.

MR FRANK J. AMOR.

A FEW Friends of Mr F. J. Amor are raising a Fund to enable him to proceed to America, where he will have a much greater opportunity of exercising his talents than is possible in this country.

About £150 is necessary, towards which the following sums have been subscribed:—

Subscribed:—								
	£	s.	d.		£	s.	d.	
Professor Macfarren	...	5	5	0	J. W. Standen, Esq.	...	1	1
Stanley Lucas, Esq.	...	1	1	0	A. Burnett, Esq.	...	1	1
H. R. Eyers	...	2	2	0	D. Godfrey, Esq.	...	1	1
F. Salton, Esq.	...	5	5	0	C. Harper, Esq.	...	1	1
E. Evers, Esq.	...	1	1	0	E. Lockwood, Esq.	...	1	1
W. H. Cummings, Esq.	...	5	5	0	W. H. Holmes, Esq.	...	1	1
F. Westlake, Esq.	...	1	1	0	G. Horton, Esq.	...	0	10
C. E. Stephens, Esq.	...	1	1	0	O. Svendsen, Esq.	...	0	10
T. A. Wallworth, Esq.	...	2	2	0	C. Gardner, Esq.	...	0	10
Dr Stainer	...	5	5	0	H. C. Lunn, Esq.	...	0	10
A. O'Leary, Esq.	...	0	10	6	A Friend...	...	2	2
H. Lazarus, Esq.	...	1	1	0	A Friend...	...	1	10
W. H. Tinney, Esq.	...	1	1	0	Mr J. W. Davison	...	2	2
Charles Santley, Esq.	...	5	5	0	Mr W. Duncan Davison	...	2	2
Walter Macfarren, Esq.	...	1	1	0				

The kind co-operation of amateur and professional musicians is respectfully solicited towards completing the necessary amount. Subscriptions can be forwarded to Mr H. R. EYRES (Hon. Treasurer), at the Royal Academy of Music; or to Messrs Stanley Lucas, Weber & Co., 84, New Bond Street.

DEATHS.

On January 28th, at his residence, 209, Euston Road, EDOUARD MARLOIS (of Boulogne-sur-Mer), professor of Music, in his 34th year.

On January 30th, at his residence, Château de Linterpoort, near Malines, Belgium, JACQUES LEMMENS, husband of Mme Lemmens Sherrington, aged 58. Friends, kindly accept this intimation.

The Musical World.

LONDON, SATURDAY, FEBRUARY 5, 1881.

Cabaret Emtoir.



Sancta Sanctorum.

PUBLISHER BUMPUS.—Well, Professor—or (hem!) Doctor now, I believe—what have you to say?

COMPOSER.—Sir, ever since I left your house for that of Clumpus you have pirated my edition of Beethoven —

PUBLISHER.—How?

COMPOSER.—You have copied my slurs and marks of expression, which constitute my copyright—also metronomic indications.

PUBLISHER.—Beethoven made few marks of expression, as you

call them, and for Maelzel's Metronome he had supreme contempt.

COMPOSER.—Perhaps, but my copyright was my copyright till I sold it to Clumpus.

PUBLISHER.—Bother Clumpus! We have as much right to tattoo Beethoven as you, and also to make him swing to a pendulum. Nonsense!—that great composer allowed people to think a little for themselves—exercise their imagination, in short. No two artists play Beethoven in the same manner, and no two "editions" of Beethoven are alike. What have you done to your symphony in C sharp with the lesser third? Why the lesser third?

COMPOSER.—I printed, at my own risk, a hundred copies, and it was published by the firm of Noah, Zenas and Piddiccombe.

PUBLISHER.—How many copies have you sold?

COMPOSER.—Why, sir, I had misgivings. Being unable to obtain any account, I insisted one day upon seeing what copies, if any, of my work were undisposed —

PUBLISHER.—Indisposed?

COMPOSER (*impatiently*).—No; undisposed of.

PUBLISHER.—Well?

COMPOSER.—So Piddiccombe, the junior partner —

PUBLISHER.—A prig, that Piddiccombe?

COMPOSER.—Piddiccombe brought the parcel from the shelf —

PUBLISHER.—A bulky parcel, no doubt?

COMPOSER.—Tolerably bulky, sir. So Piddiccombe brought it down, and throwing it on the counter, said—"There! open and inspect for yourself."

PUBLISHER (*blantly*).—How many out of the hundred had been appropriated by the admirers of your music, Dr Slim?

COMPOSER.—Strange to say, Sir, I found one hundred and one copies —

PUBLISHER.—One more than had been printed?

COMPOSER.—Precisely —

PUBLISHER (*gaily*).—Ha! I told you that symphonies with the lesser third didn't pay. Why the lesser third? Ha! ha!—But to the purport of your visit. I am busy.

COMPOSER (*aside*).—Smoking. Well, Sir, I have composed six sonatas for the bugle —

PUBLISHER.—Sonatas for the bugle don't pay. Take them to Clumpus, or to Noah, Zenas & Piddiccombe. They won't suit us.

COMPOSER (*exasperated*).—I have to tell you, Sir, that Mr Clumpus has instructed his solicitor to obtain an injunction —

PUBLISHER.—An injunction?

COMPOSER.—To prevent you from continuing to pirate my Beethoven.

PUBLISHER.—Rubbish! If you and Clumpus have a right to tattoo Beethoven, why, then, so has our firm.

COMPOSER.—Think of Liszt, Tausig, and Von Bülow, Sir!

PUBLISHER.—Rather not. Good bye. (*Exit Publisher deliberately.*)

COMPOSER (*excited*).—Mr Bumpus! pray come back. I won't detain you a minute.

PUBLISHER (*advancing to the door*).—And, besides, there are errors in your edition. For instance, in the seventeenth bar of sonata 2, Op. 14, a semiquaver rest is omitted, in sonata 1, Op. 27, a slur over D E F is omitted, and in sonata 3, Op. 31, there are two bars in excess.

COMPOSER.—That, Sir, was intended further to establish my copyright —

PUBLISHER (*interrupting him*).—Then, Professor, we shall restore the semiquaver rest and the slur, and we shall strike out the two excessive bars, in order to secure our copyright. Good day. (*Shuts the door.*)

COMPOSER.—But, Sir—Ah! it's of no use, he won't come again. And this is the way we poor devils are treated! No wonder that Sullivan, Molloy, Maybrick, and other ill-paid composers should have met to institute a Society for the protection of musicians against publishers. No wonder! no wonder! (*Exit mournfully, with symphony and bugle sonatas.*)

CRYSTAL PALACE.—The Saturday Concerts under the direction of Mr August Manns, unequalled in their way all over Europe, are resumed this afternoon, when the feature of the programme is to be Schubert's earliest Symphony (in D), first of the eight symphonies to be given in chronological sequence.

MIDLE ZARÉ THALBERG is still at Naples, but will shortly come to London.—(Skaal!—Dr Biting.)

PROFESSOR MACFARREN's third and last oratorio, *Joseph*, was recently performed with great applause by the Philharmonic Society of Leeds, where, at the Triennial Festival of 1877, it was first produced.

BRUSSELS.

(From a Correspondent.)

Mdme Albani was to have sung only four nights at the Monnaie, but so exceptional was the success she achieved, and so great the enthusiasm she excited, that she was engaged for two nights more. In addition to the characters in which she had previously delighted the public here, she appeared on the present occasion as Amina in *La Sonnambula*.

MM. Stoumon and Calabresi, the managers of this theatre, recently petitioned the Municipality for an augmentation of the grant made them by the town. They asserted that the adoption of the new international treaties between France and Belgium, with regard to the rights of authors and composers, entails on them an extra annual expenditure of 110,000 francs, and that if the grant were not increased, they must either dismiss their operatic company altogether, or engage a very inferior one. The Municipality have replied by temporarily raising the subsidy from 100,000 to 115,000 francs, pending further deliberation on the subject.

WHAT IT IS TO BE LISZT.

Hans von Bülow announces for the 14th inst., at Pesth, a "Liszt Evening," when the programme will consist entirely of works by the renowned Abbate, who this year keeps his 70th birthday. The "King of the Piano" is at present occupant of a splendid suite of apartments at the Conservatory. In anticipation of his arrival, some fair members of aristocratic families had been working for some months to prepare him a little surprise. Each high-born lady contributed a piece of embroidery with her monogram, and these contributions were entrusted to the most fashionable upholsterer in the town to be mounted separately or inserted in some piece of furniture. One of the objects most admired is a brown cloth ottoman covered with rich embroidery, the work of the Countesses Melanie and Lydia Zichy. Mesdames Dionysa von Pazmandy and Guttmansthal have executed two arm-chair covers in the style of Henri II.; Midlle Palazky sent two swans embroidered on "leather-cloth"; the Baroness Lorand Oetvös, two "poufs"; Mdme Koloman von Vöres a superb table, with cloth top embroidered in gold by Mdme von Vegh; and the Princess Wrede a card-table, with green cloth top embroidered in blue and gold.

WHETHER Mdme Patti, or Mdme Nilsson, either, both, or neither, goes to the United States next autumn is at present simply a matter of surmise.

HERR IGNAZ BRÜLL has arrived in London. He plays this afternoon at the Saturday Popular Concerts, and again on Monday evening, when he will introduce a trio in E flat, for pianoforte, violin, and violoncello, of his own composition.

FRANZ RUMMEL has made a brilliant match in wedding Miss Morse, a daughter of the inventor of the electric telegraph bearing his name. American papers state that the young artist, a former prizeman of the Brussels Conservatory, where he was a pupil of Brassin, intends shortly returning to Europe.

DR ARTHUR SULLIVAN has returned from Nice, and is busily engaged on the comic opera he is writing with the co-operation of Mr W. S. Gilbert. With reference to the cause that induced Mr Sullivan to resign his post as Principal at the South Kensington National Training School, as he has himself revealed nothing about it, the mere publication of the fact might surely have sufficed.

MDME CHRISTINE NILSSON has postponed her departure for the Continent in order to take part in the repetition of the Burns' Anniversary Concert, under the direction of Mr William Carter, at the Royal Albert Hall, this evening. She quits London tomorrow. Among other pieces Mdme Nilsson is to sing the plaintive old ballad, "John Anderson my jo"—a treat in store for all transtweed'ums.

CONCERTS.

A CONCERT was given on Friday evening, January 28th, in the Assembly Rooms, Eyre Arms, by Mr John Francis Barnett, in aid of the funds of the Church, Grove Road, St John's Wood. The singers were Mr Santley, Misses Agnes Larkcom and Helen D'Alton; the instrumentalists were Mr J. F. Barnett and Miss Emma Barnett (pianoforte), Herr Pollitzer (violin), and Signor Pezze (violinello). The concert began with Mr J. F. Barnett's trio in C minor, for pianoforte, violin, and violinello (Miss Emma Barnett, Herr Pollitzer, and Signor Pezze), terminating with the *scherzo* and *finale* from Mendelssohn's trio in C minor (Messrs J. F. Barnett, Pollitzer, and Pezze). Between these solos were played by Miss Emma Barnett, Messrs Pollitzer, J. F. Barnett, and Pezze. Various popular songs were introduced by the vocalists already named. The accompanists were Messrs Randeegger, Herbert Sharp, and J. F. Barnett.

MISS MARIAN WARDROPER'S concert in Steinway Hall, on Thursday evening, January 27th, was fully attended. The debut of the concert-giver, (a pupil of Mr G. B. Welch, and one who does that excellent master infinite credit), was as successful as her best friends could have desired. Miss Wardroper selected two effective pieces, viz., Sullivan's "My dearest heart" (made so popular by Mrs Osgood) and Professor Macfarren's "Pack clouds away" (clarinet *obligato*, Mr Turrell), both of which she was unanimously invited to repeat. The concert was altogether successful, and the audience in high spirits throughout, calling upon Miss Edith Miller to sing Signor Tosti's "For ever and for ever" twice, making the same demand on Miss Cravino for Sullivan's "Chorister," and Mr Frank Boyle for Mr Birch's "I am waiting." Mr Bridson was also deservedly successful in Sullivan's "Thou'rt passing hence, my brother." The instrumentalists were Mr Henry Baumer (pianoforte), who was "encored" in a "Chant du matin"; Mr Theodor Liebe (violinello); and Mr Hollis (flute). The concert ended with the quartet, "Mezza Notte," from *Martha*, extremely well rendered by Misses Wardroper and Cravino, Messrs Frank Boyle and Bridson.

PIANOFORTE RECITAL.—Mr Oscar Beringer gave a "pianoforte recital" at St James's Hall, on Wednesday afternoon. His programme was formidable, comprising five of the most difficult pieces that could be named—all sonatas, of the widest scope and proportions. These were Beethoven's Op. 106, in B flat; Weber's Op. 39, in A flat; Brahms' Op. 5, in F minor; and Liszt's in B minor. Mr Beringer, however, who has great power over the key-board, a remarkable technique and an *aplomb* that nothing can easily disturb, went through the trying ordeal with the utmost ease, his most satisfying performance being unquestionably the sonata of Liszt—a leviathan in its way, but more difficult, perhaps, than strictly "musical." The performance was altogether a grand exhibition of the advanced school of virtuosity, testifying significantly to the higher development of pianism, the extreme representatives of which are Liszt, Von Bülow, and Rubinstein. The audience, though not so numerous as could be wished on such red-letter occasions, was, at least, appreciative. Whether they preferred Beethoven's sonata to that of Liszt, or *vice versa*, and whether they preferred Weber's sonata to that of Brahms, or *vice versa*, must remain for ever matter for conjecture. Enough that Mr Oscar Beringer gave them emphatically a chance to understand them all.

MR CARRODUS' VIOLIN RECITAL.—The novel experiment of a recital of music for the violin was essayed in St James's Hall on Thursday night with complete success by our eminent English professor, Mr Carrodus. Referring to unaided pianoforte recitals by M. Rubinstein, Dr von Bülow, and others, Mr Carrodus appears to have asked himself why an accomplished fiddler should not do the same, as far as the nature of his instrument allows. The question has been solved in a most satisfactory manner, for, though the audience was not large, owing to exceptional weather, the enjoyment was great, and the interest almost unabated to the end. Mr Carrodus put forward a programme of much intrinsic merit, while his selections, ranging from the gravest to the gayest, were in so many diversified styles that the obvious danger of weariness was avoided. He began with Ernst's fantasia on themes from Bellini's *Il Pirata*; passing on to a group of four pieces from the pen of his master, Bernhard Molique. Naturally enough, Mr Carrodus is always at his best with Molique's music in hand, and his playing of these works was as near perfection as possible. Mention should specially be made of an *andante arioso* in C major, and an *allegro grazioso* in F, the second of which was enthusiastically encored. In both, the artist's beauty of tone, delicate manipulation, and pure expression were manifested to a remarkable—indeed, a surprising extent. Mr Carrodus, who is not always in the mood to do himself justice, has rarely appeared to greater advantage. His execution of the *adagio* from Spohr's Ninth Concerto and of Bach's difficult Chaconne in D

minor—made familiar by Herr Joachim—was equally worthy of note. In the last case the executant obtained a genuine triumph, such as entitled him to rank with the greatest living masters of his instrument. Mr Carrodus subsequently introduced pieces by Vieuxtemps, Paganini, Tours, and others, but he reached a climax in Bach's work, beyond which there was no possibility of going. He has every reason to be satisfied with the result of his experiment, as have those who, while admitting that art is of no country, are glad to see their own countrymen occupy a high place among artists. The accomplished violinist was ably accompanied on the pianoforte by Mr Frank Amor, who was occasionally relieved by Master J. Carrodus, a boy of evident promise.—*Daily Telegraph*, Jan. 22.

POPULAR CONCERTS.—On Saturday Cherubini's quartet in E flat was admirably played by all concerned. It is always agreeable to hear this fine work, which has already been given eight times previously; but it would be no less agreeable to hear now and then its published companions in D minor and C, the last of which has only been given once. To obtain the unpublished works of the same kind by—"That stern, unbending Florentine"—which include three more quartets and a quintet—would seem to be a forlorn hope. The young pianist, Miss Dora Schirmacher, by her spirited performance of Beethoven's E flat Sonata, Op. 27 (companion to the "Moonlight"), justified the applause she has recently obtained. Nevertheless, she must learn to rein in her Pegasus now and then. Mozart's divine quintet in A, though this was its twenty-seventh performance, can never be unwelcome when Mr Lazarus takes the clarinet part, supported by such a quartet of "strings" as Mme Néruda, MM. Ries, Straus, and Piatti. The programme of Monday evening contained two novelties, both of interest—the last of more than ordinary interest, being the production of a young English composer who already bids fair to take high rank in his profession. Mr F. W. Davenport's trio in B flat, for pianoforte and stringed instruments, exhibits a command of form which shows how attentively he must have studied the works of the universally recognized masters. Each movement possesses distinct character, and yet the three make up a homogeneous entirety, showing them to have been meant for each other. Nothing can be happier than the *andante* in D minor which separates the first *allegro* from the *presto con spirito*, constituting the *finale*. There is no *scherzo*, nor is the absence of a *scherzo* felt. The work is complete in itself; and as space will not allow of detailed criticism, we must leave it with the statement of that general impression, accompanied by a desire to hear more from the same pen. The performers were Mlle Marie Krebs, Mme Néruda, and Signor Piatti. The twenty-two variations composed by Herr Wallner, Hofkapellmeister at Dresden, on one of the countless themes from the prolific brain of Schubert, are extremely clever, though regarded as a whole a trifle monotonous. Out of the number no fewer than seventeen are in B minor, the key of the theme. It is thoughtful, scholarly music, however, and repays serious attention. The performance, by Mlle Krebs and Signor Piatti, was all that could be wished, but the sensation created was by no means lively. Mlle Krebs also played, very brilliantly and with wonderful mechanical precision, J. S. Bach's difficult Prelude and Fugue (*alla Tarantella*) in A minor—originally introduced at these concerts by Arabella Goddard as far back as 1861. Spohr's melodious "solo" quartet in A major (termed "solo" because of the preponderance given to the leading violin), a piece just suited to the engaging individuality of Mme Néruda, being full of graceful and spontaneous melody, opened the programme, and was listened to with manifest pleasure from end to end. The vocalist on Saturday was Mme Patey, on Monday Mr Harper Kearton, Mr Zerbini being the accompanist on each occasion.—*Graphic*.

PROVINCIAL.

BRIGHTON.—Owing to the success of the Orchestral Classical Concerts at the Aquarium, the first series will be resumed and completed by four more concerts on Saturday afternoons, Feb. 5th, 12th, 19th, and 26th. The works to be produced will include overtures to *The Mock Doctor* (Gounod), *Felsenmühle* (Reissiger), *Leonore* (Beethoven), and, by desire, *Tannhäuser* (Wagner). Symphonies (Beethoven), in F, No. 8; also suites by Massenet and Saint-Saëns; Coven's music to Schiller's *Maid of Orleans*; and a new *Scena* for orchestra, by F. Corder, arranged from the *Finale* of his *Morte d'Arthur*.

SWANSEA.—Mr Gilbert Legge gave his annual concert in the Music Hall, on Thursday evening, Jan. 27, with the assistance of Misses Annie Marriott, Gertrude Lewis, and Mr Vernon Rigby (vocalists), Mr Lazarus (clarinet), and Mr Aptommas (harp). Among the pieces that made the greatest effect were "The Message" (Blumenthal), sung by Mr Vernon Rigby; "Pack clouds away" (G. A. Macfarren), by Miss Marriott, clarinet *obligato*,

Mr Lazarus; and Professor Bergson's arrangement for clarinet of an aria from his opera, *Louise de Montfort*, admirably played by Mr Lazarus, who afterwards gave his own arrangement of "Ye banks and braes" and "Auld Robin Gray," which elicited unanimous applause. Mr Gilbert Legge accompanied and also played a fantasia for pianoforte, by Brissac.

HIGHAM.—The annual Christmas concert, given by the Vicar, is always looked forward to with pleasure, and talked about long after it is over. This year the programme was as interesting as ever. It consisted of popular songs by Haydn, Gounod, Cowen, Randegger, and Sullivan, as well as instrumental pieces by Haydn, Rossini, Reissiger, Chopin, Litolf, &c. Special applause was bestowed upon Miss Emily Dashwood (from London), a very clever pupil of Herr Carl Bohrer's, who sang Cowen's "It was a dream" so charmingly that many of the audience would willingly have "dreamt again." A new song by the Vicar, "Fair Maiden," was so well given by Mr Tietkins that, compelled to sing again, he chose "Be true to me, my love," from the same pen. Miss Borrow, also a promising pupil of Herr Bohrer's, gave with true expression Cowen's "Unfinished Song" and Sullivan's "My dearest heart." Miss Fyson being much applauded in Gounod's "Serenade," the *obbligato* violin part to which was well played by Miss A. Borrow. The Vicar acted both as accompanist and conductor.

THE KING AND PARSAFAL.

(From the "Musical Times.")

A quaint English poet, speaking of Fortune, says:—

*"To some she honour gives without deserving,
To other some, deserving without honour;
Some wit, some wealth; and some wit without wealth;
Some wealth without wit; some nor wit nor wealth,
But good smock fices, or some qualities
By nature, without judgment, with the which
They live in sensual acceptance,
And make show only, without touch of substance."*

These be the jade's freaks, or some of them, and to the list each of us might add a number more; but for a supreme illustration of what she can do in a whimsical mood we have only to look at his Majesty the King of Bavaria. There is no better example of the proverbial square peg in a round hole. Nature has made him a recluse; Fate has put him at the head of a kingdom. Nature has made the gratification of personal tastes a passion; Fate calls upon him to interest himself in the welfare of a people. He loves to commune with his own thoughts; but, with a crown on his head, needs must that he be perpetually followed by ministers who trouble him with their ideas. Fond of hunting wild animals in the depths of the forest and on the mountain side, he is hunted himself by curious sight-seers whenever duty obliges him to frequent the abodes of men; and a passionate lover of art, he chooses to indulge his taste for some of its forms by commanding representations at which he is the unique spectator. In good sooth, this exalted personage must wish that he had never been born to a throne. It may even be that he envies the state of his royal relative who, putting aside the trappings of rank, has lately set up practice as a medical man, and finds the reward of science and benevolence in curing poor fellow-creatures of their ills. Yet there is no evil state without its compensation. The beggar that shivers along a wintry road derives quite as much gratification from a bowl of hot soup as a many-acred peer obtains from the donation of a Garter, and if Ludwig of Bavaria were not king, it would be scarcely in his power to indulge with present ease and freedom the personal tastes which are dearer than his crown. Being king, he can build a palace if he choose in the middle of a lake, and give his ministers the alternative of leaving him alone, or swimming for an audience. Being king, he can gather the entire company of a great operahouse for performance at any hour of a sleepless night; and being king, he has plenty of money wherewith to patronise, in better than barren form, what he conceives to be good in art. These privileges, it may be, reconcile him to his fate, while to the world generally they make him a very interesting character. The King of Bavaria is, as far as our knowledge goes, the only living representative, in a prominent way, of the old royal foster-fathers of art. Years ago they were common enough, for the reason that princes and great men were expected to take art under their sheltering wings, and, in turn, regarded it as a monopoly of their order. Literary men, painters, sculptors, musicians, all looked out for a munificent encourager, who, when found, esteemed them as ministers to his own personal and peculiar glory. Thus both parties were satisfied, and art, elevated above the influence of fickle and uneducated taste, flourished to an extraordinary degree. When, however,

an artistic public began to shape itself among the mass of the people, the royal and noble patron found himself no longer a necessity. He had nursed art through its babyhood, and, the child being able to run alone, he was not so much wanted. It must be said for the royal and noble patron that the new conditions were accepted with admirable grace. He now comes in with the rest of us to the banquet of art, and takes his ticket at the door on the usual terms. He is often outbidden by Thomas Smith or John Jones for a picture: the chances of a book being dedicated to him are certainly not greater than those enjoyed by others who are princes and great men in the writer's own world, and, probably, as regards the reading of books, he subscribes to the nearest library. Of the old condition of things, King Ludwig is a survival. In him we see the munificent encourager as he was in the past, towering grandly above the common level, because he has not only the will, but the means, to encourage art in a fashion at once princely and conspicuous.

The relation of King Ludwig to Wagner, as at once patron and friend, is of old standing, and need not be discussed here. We may remark, however, as characteristic of the "strange mutations" distinguishing the course of mundane events, that the combatant revolutionist of '48 is now bound hand and foot by bonds of interest, gratitude, and, no doubt, esteem to a foremost representative of the principle of royalty. In political questions Wagner has long been an extinct volcano. The impulse of early years towards an ideal good yielded in time to the caution that refuses to "kick against the pricks." Besides, Wagner may have discovered that his true mission had reference to art, and not to social or political economy. Be this as it may, he developed into an opportunist, and the man of the barricades, still cherishing, perhaps, the theories he once championed at the point of the bayonet, sits down with kings and pays court to an Emperor whose despotism is veiled, rather than tempered, by parliamentary forms. No one, we are sure, feels disposed to accuse the master of inconsistency. He was out of his place in the arena of political strife, and did well to extricate himself while as yet the consequences were reparable. Nevertheless, we cannot but discern something of the irony of fate in the present indebtedness of Wagner to a king. Suppose that no reaction had followed the movement of '48, and that Germany were now a confederation of republics, would *Parsafal* be looming in the near future? It does not seem so. United Germany is only ten years old, and its first sense of place and power has barely had the gloss taken off. National pride, in the particular form which honours national heroes of every kind, runs in a full, deep stream, while there is no apparent lack of the sensitiveness which safeguards a nation from humiliating itself before jealous rivals. Yet we have seen Wagner appealing in vain, not only to home-staying Germans, but to his countrymen all the world over, for the comparatively small sum of money needed to produce his latest work. The reasons for this cannot well be discussed here. Their investigation would take us too far a-field, but it must be said, and said with emphasis, that German indifference to the master's claims is far from creditable either to the patriotism of the people or their artistic eclecticism. In some sense the need for the beneficent intervention of King Ludwig, with his offer of £15,000 and the services of a great operatic establishment, is a reproach to music-lovers of whatever country. But it falls infinitely heavier upon Germany than upon any other, since Wagner is a great German master who labours first of all for his own people, and aims to give them a distinctly German art. We should have expected the nation to answer the appeal from Bayreuth with one voice, and quite irrespective of agreement or disagreement with Wagner's theories. When a man attains a certain eminence in any form of intellectual labour, it is everybody's interest and duty, not merely to stand out of his way, but to give him all possible help. It would be absurd, perhaps, to look for an admission of this from a heated controversialist, but in moments of calm the most virulent anti-Wagnerian must fain grant that artistic Germany has failed in its duty, and incurred a reproach nothing can wipe away. Bad policy is involved in the matter as well as bad taste. We might have thought the world grown too wise to play again the losing game of repressing new ideas either by active opposition, or scarcely less hostile indifference, to their full statement and examination. The experience of centuries shows that to be a game which never pays. You cannot stifle an idea any more than you can bottle up a sigh. Indeed, it is characteristic of this sort of warfare, that the more successful you seem to be, the more pronounced is your ultimate defeat. When Galileo was forced, by the terrors of the Church, to deny his anti-Scriptural theory that the earth moved round the sun, the Church flattered itself upon a conquest. But Galileo went away muttering, "It moves all the same," and his words expressed the ultimate decision of science. If, therefore, a Wagner or anybody else comes before us with new thoughts, let him have a fair field for their expression, and let us give to what he says a full and frank consideration. If he be right, the benefit

will be all the sooner enjoyed; if wrong, the error will be all the sooner exposed and made innocuous. It may be said that new theories are sometimes a mixture of truth and falsehood, and that in such cases, owing to the difficulty of discriminating between the good and the bad, it is safer to reject the whole. We are not of this opinion, because experience shows that the instinct of humanity, or whatever may be the mysterious power that regulates the broader issues of events, is wonderfully apt at assimilating the good and rejecting the bad. Many a time in the course of history truth has been proclaimed in exaggerated and distorted forms, which had their day and passed, leaving their valuable substance behind them. A few years since, for example, what was called pre-Raphaelism excited the ridicule, not without cause, of English artistic circles. Pre-Raphaelism has vanished, but no one denies that its influence upon contemporary painting remains great, or that it is an influence for good. On all accounts, therefore, the world should give new ideas a welcome, and even go out of its way to make room for them. Not to do so is as unwise in policy as it is unphilosophical in practice.

It will, no doubt, be said that German indifference to the exposition of Wagnerism as it is in *Parisfal* arises to some extent from the personality of Wagner himself. The statement is not without weight. Rightly or wrongly—we do not judge in this place—the master has offended many susceptibilities, and made his teachings hard to receive because of the manner in which they have been conveyed. It is impossible to ignore this fact. We may consider it as, in the abstract, very absurd to visit the sins of the messenger upon the message he brings, but human nature must be reckoned with, and, we should vainly look to see those who hold Wagner's person in small esteem do anything to further his artistic designs. At the same time the course that poor human nature suggests is not always the most dignified; wherefore, should *Der Ring des Nibelungen* be actually performed in London next summer, according to announcement, those who cannot approve of its composer's every act should try to conquer their prejudice, separate the man from his work, and judge the one, as it should be judged, without reference to the other. This is so plain a duty that, in most cases, we should apologise for pointing it out. But Wagnerism is so much Wagner, and the man himself has been a foremost combatant in so many battles fought over his own doctrines, that something like a vigorous effort is required to see that, after all, those doctrines are entitled to stand alone. Let us hope, with reference to the *Nibelungen* in London, that we may all successfully make this effort: help the projected enterprise in our several ways, pronounce a calm judgment upon what is set before us, and prove that we are in strict truth entitled to reproach the Germans for their indifference in the matter of *Parisfal*.

"IF."*

For Music.

The mother held but a broken toy,
But it told her its own sad tale,
Ah, well a-day! for a dream of joy
And the light of a love grown pale.
"If he had but lived," she weeping
cried,
"Would the world be the same to-
day?"
But the words in the twilight silence
died,
And the answer—who should say?

The maiden held but a wither'd flow'r,
And her tears fell down like rain,
For the love that had lasted a summer
hour
Could never be her's again.
"If he had been true," she wept
and sighed,
"Would the world be the same
to-day?" [died,
But the mournful plaint like an echo
And the answer—who should say?

The old man looked at the years long past,
And they told him of hopes laid low;
Of buried loves and of skies o'ercast
With the sorrows that life must know.
"If the wasted hours and the banish'd time
Could only be mine to-day?"
But the vain wish passed like his manhood's prime,
And the answer—who could say?

* Copyright.

"RITA."

BARCELONA.—In consequence of recent disturbances in the Teatro del Liceo, provoked by the unsatisfactory performance of *Mignon*, the Civil Governor of the Town has inflicted a penalty of 250 pesetas on the management, and ordered the theatre to be closed until a better company is engaged.

Anton Rubinstein was expected at Madrid on the 28th ult. His *Maccabæer* was performed lately, under his own direction, at the Stadttheater, Königsberg.

BEETHOVEN'S LATER YEARS.*

(Continued from page 55.)

The Symphony in F, however, though, it is true, inferior to the Seventh, deserved some attention, if only for its delicious *Allegretto*.

"The *andante scherzando*"—said Berlioz—"is one of those productions for which we can find neither model nor pendant; it fell straight from heaven into the artist's mind; he wrote it off at one burst, and we are struck with amazement on hearing it. The wind-instruments play in it a contrary part to that usually filled by them; with chords struck at once, eight times *pianissimo* in each bar, they accompany the light dialogue, a *punta d'arco*, of the violins and basses. It is gentle, ingenuous, and most gracefully indolent, like the song of two children gathering flowers in a meadow on a bright morning in spring. The principal phrase contains two members, each of three bars, the symmetrical order being deranged by the silence following the answer of the basses; the first member finishes on the weak and the second on the strong part of the bar. The harmonic repercussions of the oboes, clarinets, horns, and bassoons, interest us so deeply that, while listening to them, we pay no heed to the want of symmetry produced in the melody of the stringed instruments by the addition of the silent bar. This last evidently exists only to leave longer uncovered the delicious chord on which the fresh melody is about to hover. We see once more by this example that the law generally governing such matters may be infringed with happy results."

The above estimate of Berlioz's had not the good fortune to please Oulibicheff, who considers the Eighth Symphony "the least successful" of them all. The ravishing *Allegretto*, so highly prized by Berlioz, strikes Oulibicheff as "a satire, a musical parody." To assure the reader that I am speaking seriously, and that there may be no doubt on the subject, I will cite the text of my author:

"Even in 1814 Rossini's celebrity was immense. The great restorer of Italian music had already written some ten operas, among which figured *Tancredi* and *L'Italiana in Algeri*; he had no longer any rivals among his countrymen. Was it not possible to ridicule Rossini and the public of whom he had become the idol that Beethoven composed the *scherzando*, without attaching any further value to a sketch in which there are only eighty bars and which he hurriedly finished, as if he had at last grown tired of it."

Were it necessary to refute these fantastic notions, nothing could be more easy. The Eighth Symphony was completed at Linz during the early part of October, 1812. *Tancredi* was produced at the Fenice, Venice, during the carnival season, and *L'Italiana in Algeri* at the San Benedetto, during the summer of 1813. Previously to this, Rossini had performed only *La Cambiale di Matrimonio*, *L'Equivoque stravagante*, *La Scala di Setta*, *La Pietra di Paragone*, and other slight pieces of the same kind, which had not found their way, I will not say over the frontiers of Italy, but even beyond the walls of the towns where they were first given.

There is, however, something still better than this: the *Allegretto Scherzando* of the Eighth Symphony, which, we are told, is a parody of Rossini's music—though, when writing the said *Allegretto*, Beethoven had certainly never even heard of the music in question—is the instrumental realization of a short vocal canon, composed to celebrate Maelzel's invention of the metronometer, or, rather, chronometer, as it was then denominated. The master extemporized it during a supper at a beer establishment, in the spring of 1812, that is to say: more than a year before the production of *Tancredi* and *L'Italiana*, from which Oulibicheff would make it descend in a direct line. Those of our readers who may be curious to know this ancestor of the *Allegretto* of the Symphony in F, will find it among the vocal pieces in the model edition of Beethoven's works published by the firm of Breitkopf.†

* From *Le Ménestrel*.

† In reference to this *Allegretto Scherzando*, which is generally called an *andante*, it is as well to observe that the latter is the term employed in the original MS. of the Symphony; the word: *allegretto* appears for the first time in the printed score of 1816. With regard to these fluctuations of movement, here is Beethoven's opinion which I copy literally from one of his letters in French addressed to Thomson, the publisher of the Scotch Songs: "Si à l'avenir, entre les airs que vous serez dans le cas de m'envoyer, pour être composé, il y avait des *andantino*, je vous prierais de me notifier si cet *andantino* est entendu plus vite ou plus lent que l'*andante*, puisque ce terme, comme beaucoup d'autres dans la musique, est d'une signification si incertaine que mainte fois *andantino* s'approche du *allegro* et mainte fois autre est joué presque comme *adagio*."

But there is something more in the Eighth Symphony than the *Allegretto Scherzando*, on which we have perhaps dwelt too long. Not to speak of the introduction or to examine whether Beethoven took a step backwards, in the third piece, by dethroning the *Scherzo* in favour of the antique minuet, let us stop for a moment at the *finale*, in which he enters as a matter of course on his third style. The piece contains a C sharp which has caused oceans of ink to be shed.

"We cannot," says Berlioz "omit, ere we conclude, to mention one orchestral effect, which perhaps surprises the hearer more than any other in the performance of the *finale*: it is the note of C sharp, taken very forcibly by the whole instrumental mass in unison and in the octave after a *diminuendo* which has died away upon the note of C natural. This roar is immediately followed on the first two occasions by a return of the theme in F, and we then understand that the C sharp was only an enharmonic D flat, the sixth altered note of the principal key. The third opposition of this strange return is of a totally different aspect; after modulating into C, as previously, the orchestra strikes a genuine D flat, followed by the fragment of a motive in D flat, then a genuine C sharp, followed by another portion of the theme in C sharp minor; going back finally to the same C sharp and repeating it each time with increasing force, when the theme again passes entirely into F sharp minor. The sound which at first figured as a minor sixth, becomes successively, the last time, the major tonic flattened, minor tonic sharpened, and lastly dominant. It is very curious."

What is still more so is Oulibicheff's estimate of this "terrible note," "*Scheckennote*," as Lenz terms it.

"You are talking quietly and cheerfully with a few friends," says Oulibicheff, "when suddenly one of them, rising from his seat, utters a cry, puts his tongue out at you, sits down again, and resumes the conversation exactly where it left off. This is my way of understanding the matter, that is to say: the way in which it presented itself to me during the performance."

A triumphant explanation certainly and anyone who does not accept it must be very difficult to please! But without amusing ourselves with these controversies, let us state for the last time that the Eighth Symphony met with only a moderate reception at the concert of the 27th February, 1814. The success of the day was without more ado the "Battle of Vittoria." "With regard to this piece," says the *Journal of Music*, "if anyone henceforward wishes to portray a battle, musically, he must do it in Beethoven's way. When once this is accepted, we are astounded at the rich store of resources and still more perhaps at the genial fashion in which they are applied. The effect of the composition—nay, I will say more, the illusion—is complete, and we may assert, without fear of contradiction, that, in the domain of music, there is not another work intended to paint with sounds which is comparable to the one we are analysing."

As we see, criticism, usually rather reserved, was no longer chary of praise, and it was with unlimited complacency that it acted as the echo of the general admiration. So true is it that the public are everywhere and always the same. Rebellious and dogged when called upon to appreciate beauties of a superior order, kept within the more elevated regions of art, they allow themselves to be easily carried away by enthusiasm when their tastes and instincts are flattered.

VICTOR WILDER.

(To be continued.)

WAIFS.

Among other attractions at Mr Sims Reeves's first ballad concert in St James's Hall on Tuesday evening, will be the popular American singer and actress, Miss Minnie Carmen Hawk, who is to take part with the illustrious concert-giver in the duet, "Tornami a dir," from the last act of *Don Pasquale*.

Catalani is writing a new opera, *Cleonice*.

The journal, *El Arte*, has re-appeared at Barcelona.

Mdme Singer has been playing in *L'Africaine* at Warsaw.

C. Roussel, the tenor, died recently, aged forty, at Leghorn.

Baron Tasca is writing the music of an opera, *Guido e Bianca*.

Carmen will be produced this season at the Teatro Real, Malta.

Hans von Bülow will make a concert tour, this month, in Austria.

At the present moment there are 77 theatres open in Italy for opera.

Bottesini is engaged for a series of concerts at the San Carlo, Lisbon.

Nicholas Rubinstein has been seriously ill, but is now convalescent.

Mad. Eugenie Pappenheim has been singing at the Stadttheater, Cologne.

Ignaz Brüll has withdrawn his *Bianca* from the Imperial Opera-house, Vienna.

Joseph Huber's one-act opera, *Irene*, is accepted at the Theatre Royal, Munich.

Signora Barlani-Dini will shortly sing at Naples the tenor part in Bellini's *Pirata*.

A new opera, *Il Bandito*, by Emilio Ferrari, has been produced at Casalmonteferrato.

Liszt is in Peth, where he has resumed his professional duties at the Conservatory.

Mdlle Borghi-Mamò, as Zerline in *Don Juan*, has made a hit at the San Carlo, Lisbon.

Boito's *Mefistofele* has been given with success at the Italian Opera, St Petersburg.

Ambroise Thomas's *Mignon* will open the Lent season at the Teatro Manzoni, Milan.

Widor, composer of *La Korrigane*, is busy on a three-act comic opera, *Le Capitaine Laiz*.

Von Holstein's opera, *Die Hochländer*, has been revived at the Ducal Theatre, Brunswick.

A successful performance of Mendelssohn's music to *Athalie* was recently given at Magdeburgh.

An International Musical Festival, the first of the kind in Italy, will be held next June at Turin.

Suppé's *Fatinitza* has been given at Rouen and is also in preparation at Lille, Liège, and Tournai.

Local papers speak well of Signora Giulia Novello as Amneris in *Aida*, at the Teatro Apollo, Rome.

The new Theatre in the Gardens of the Buen Retiro, Madrid, will probably be completed before May.

Ghislanzoni has delivered to the composer, Luigi Sozzi, a libretto founded on Longfellow's *Evangeline*.

A new Theatre is to be erected at Novara, and the old Teatro Coccia transformed into a law-court.

Mad. Moran-Olden has been created "Grand-Ducal Chamber Singer" at the Court of Oldenburg.

Gluck's *Iphigenia in Aulis* and *Iphigenia in Tauris* have been revived at the Stadttheater, Hamburg.

The Engel and Van Hell management at Kroll's Theater, Berlin, having proved a failure, has been dissolved.

Gounod's "Marionette's Funeral March" has been well received at a concert of the Musical Society, in Ghent.

Ferrari, manager of the Italian Operahouses of Buenos Ayres and Rio Janeiro, is in Milan engaging his company.

Hector Berlioz's *Damnation de Faust* will be performed at the next concert of the Philharmonic Society, Karlsruhe.

Among the curiosities in the musical branch of the approaching Milan Exhibition will be the first sketch of Bellini's *Pirata*.

Tamberlik will shortly fulfil a short engagement at the Teatro Municipale, Nice, and make his first appearance in *Il Trovatore*.

The *Catalagna* of Branca, is announced at the Teatro Bellini, Naples. It has already been performed in Florence and Bologna.

The Dresden Quartet (Lauterbach, Hüllwerk, Goring, and Grütz-macher) celebrated their twentieth anniversary at their last *Soirée*.

The Society of French Dramatic Authors and Composers has voted 1,000 francs for sufferers by the recent inundations in Belgium.

Mariette Bey, an Egyptianised Frenchman and author of the story on which the libretto of *Aida* is founded, died recently at Cairo.

Mad. Sophie Menter-Popper has been playing at concerts in Rome, Florence, Leghorn, and other towns of Italy, whence she proceeds to Russia.

The Corporation of Teplitz propose taking the Town-Theatre under their own management from October 1st, 1881, to the end of September, 1882.

L'Africaine was performed on the 22nd January, at the Teatro Real, Madrid, Mdlle de Reszké and Señor Gayarre sustaining the leading parts.

Sonzogno, the music-publisher, has commissioned Marino Mancinelli to set to music the libretto of an opera, to be entitled *Giorgio Clankerty*.

H. Delège, one of the oldest music-publishers in Belgium, died, aged sixty-two, on the 18th January, at Brussels. (He should have died at Liège.—Dr Wittgr.)

Miss Emma Thursby was the principal attraction at the third Subscription Concert in Brunswick. Herr Abt, the conductor, paid her many compliments in a few words.

Mr George Watts has resigned the post of manager of the Brighton Aquarium, in consequence of its duties interfering with his other professional engagements.

Auer, the violinist, from St Petersburg, has been playing at concerts in Pesth, Temesvar, Arad, and Leipsic. He will come to England to play for Lasserre at the Musical Union.

To celebrate its first performance, which took place in Munich on the 29th January, 1781, Mozart's *Idomeneo* is to be revived at the Royal Operahouse, Berlin, and the Imperial Operahouse, Vienna.

The organ recitals at the New Town Hall, Holborn, postponed last week owing to the late inclement weather, are announced to re-commence on Tuesday next, when the organist is to be Mr James Loaring, and the vocalist Miss Ellis Newton.

PHILANTHUS.

A GRECIAN ROMANCE.

From Sparta when Philanthus ro'ed, Doomed by a god's decree, In stranger lands with those he loved A wanderer to be. A hopeless, wand'ring, wretched man, Until he should espy (So great Apollo's edict ran) Rain from a cloudless sky.	Depress'd by long and anxious thought, And tedious vague alarms, The presence of his wife he sought, And slumbered in her arms; With joy to think of this relief, She watch'd him as he slept, Till recollection of his grief Came o'er her, and she wept.
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Then 'mid her smiles, her tears, and sighs,
The Spartan exile woke,
Look'd upward in the azure eyes,
And thus in rapture spoke:
"Here, here, my Æthra, will I rest,
No further bid to roam;
The sunny shower falls on thy breast,
And marks it for my home.

NOTE.—Æthra signifies literally, a clear sky. The legend goes on to say that Philanthus, recognizing the omen set forth in this little poem, built the City of Tarentum on the spot where his wanderings ceased.

WELLINGTON GUERNSEY.

MR COWEN's music to *The Maid of Orleans* is to be performed to-day at the Brighton Aquarium, under the direction of Mr F. Corder.

MME NORMAN-NÉRUDA and MR CHARLES HALLÉ intend making a tour through Austria after the termination of the Hallé concerts in St James's Hall.

The first of Mr Charles Hallé's four subscription concerts, with his famous Manchester orchestra, is announced for this evening. There will be two symphonies—Goldmark's characteristic work, *The Rustic Wedding*, and Beethoven's (also characteristic) C minor.

MR F. H. COWEN's "Scandinavian" symphony was played at Mr Charles Hallé's concert of Thursday, January 29th, under the direction of Mr Hallé himself. It was enthusiastically received, and the composer, who "happened" to be in the hall, unanimously called forward. The Manchester papers are unanimous in their praises of the work. A full notice of the concert, "from our own correspondent," is reserved for next week.

PHILHARMONIC SOCIETY.—Besides the promised *Sinfonietta* of Mr Cowen, and the "complete" *Roméo et Juliette* of Berlioz, several other additions to the repertory of the Philharmonic are included in the prospectus, among them being a new pianoforte concerto in A minor, to be played by the composer (Herr Scharwenka) at the opening concert (February 24), when the overture to *Waverley*, by Berlioz, will be given. *Roméo et Juliette* is included in the programme of the second concert, when Mr Eugène D'Albert plays Schumann's pianoforte concerto.

THE programme of Mr Sims Reeves's first Ballad Concert (Tuesday evening next), offers more than ordinary attractions. Besides the performances of our great tenor himself (who, among other things will give Mendelssohn's fragrant "Hunter's Song" and Beethoven's "Stolen Kiss"), there are those of his promising son, Mr Herbert Reeves, while several pieces are set down for that great public favourite, Miss Minnie Hauk. Mr Sidney Smith, the most popular composer of light and brilliant pieces for the piano we now can boast, will also play some of his favourite compositions; and there are other noticeable features which it would take too long to recount.

LONDON BALLAD CONCERTS.—Wednesday evening's concert was one of the best that has been given for some time. The bad weather had departed, and the spirits of an audience which filled St James's Hall were raised in proportion. Two new songs—"Twilight" and "Heart, mine heart"—by A. Goring Thomas (words respectively by Tom Moore and Theodore Martin) were both successful; and no wonder, seeing they were entrusted to Mr Santley, who won an encore for the latter. The other singers were Messrs Lloyd, Maas (who was specially happy with Blumenthal's "Her name") and Foli; Mmes Patey and Antoinette Sterling, Misses Mary Davies, Clara Samuelli, and Marian McKenzie—a galaxy of talent. The programme was effectively varied, full, in short, of good things; all went off cheerily, and every hearer was charmed. The South London Glee Choir were at their usual post, with Mr Venables as conductor, and Mr Sidney Naylor, as usual, accompanied the songs.

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